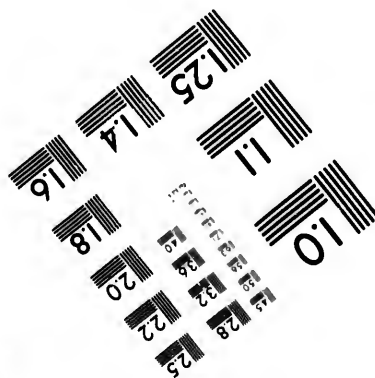
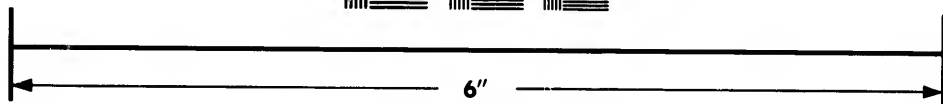
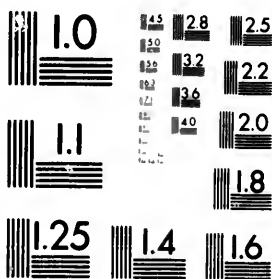


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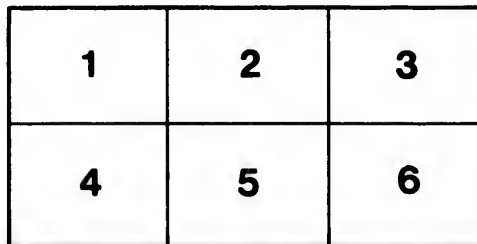
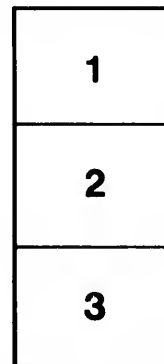
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DEDICATION.

TO THAT VENERABLE SHORTHAND WRITER, TH. FRIEND OF MY
YOUTH, AND ONE WHOM IT IS MY PRIVILEGE
TO STILL CALL FRIEND,

FREDERICK BURROWS, ESQ.,

GOVERNMENT INSPECTOR OF SCHOOLS FOR THE COUNTIES
OF LENNOX AND ADDINGTON, THIS BOOK IS
RESPECTFULLY DEDICATED.

Entered according to Act of the Parliament of Canada, in the year one
thousand eight hundred and ninety-eight, by Anthony Malone, in
the office of the Minister of Agriculture.

PREFACE.

THE great number of students who take up the study of Shorthand and fail to succeed proves that the existing systems are at fault. Shorthand, instead of being sufficiently simple to be learned in a few months and put into daily use by the masses, has hitherto been encumbered with intricate contrivances creating such perplexing confusion that the student, seeing no prospect of arriving at proficiency, gives it up in despair. This ought not so to be, and the object of "Caligraphy" is to so simplify the art that it will ensure a shorter road to stenographic success, and thus lead to the more general study and acquirement of the "winged art" by the rising generation.

A good deal of this system is original with the Author, but those who are familiar with the shorthand works of Everett, Pitman, Gurney, Hay, Dement, McKee, Graham, Duployee, and the great Gabelsberger, will notice that here and there throughout the book one or two choice gems have been winnowed from these authors and incorporated. It is due, however, to Professor Everett, author of the well-known *Shorthand for General Use*, to specially mention the adaptation of his device for indicating initial vowels and prefixes. Mr. George R. Bishop, of New York, author of a Pitmanic system, *Exact Phonography*, has also adapted this to his system, and he speaks of it as being the best device given to the stenographic world since Sir Isaac Pitman gave us his first book, to which sentiment I cordially agree.

A. M.

Garden Island, Ont., January, 1898.

CALIGRAPHY.

PRINCIPAL POINTS OF SUPERIORITY.

1. An arrangement of the consonants by which the most facile strokes are assigned to the most frequently occurring sounds.
2. The same idea carried out as to initial vowels and prefixes.
3. The expression of medial vowels by two sizes only of circle and loop.
4. Vowels are joined to consonants in their proper order, and not dotted in afterwards as in Pitmanic systems.
5. An improved arrangement of prefixes and affixes, all of them very suggestive, therefore easily read.
6. Those labor-saving devices, the "tion" endings, which are so simple that once reading over suffices to fix them in the memory.
7. A better arrangement of word signs; only those words which occur frequently are tabulated, so that it is impossible to forget them.
8. Common phrases and short-cuts, as used in reporting, are not arbitrary, as in most systems, but are parts of the words, so that they are very suggestive in reading over one's notes.
9. Facility for word-joining without lifting the pen unequalled by any previous system. This is a powerful method of abbreviating in the hands of a skilful writer.
10. The method of indicating "R" by shading the preceding letter because if such shading be imperfectly done it does not give the slightest trouble in reading over one's notes.
11. The alphabetic character assigned to "R" is so easily formed that should a writer prefer to use it instead of indicating it by shading, the stroke can be made quite as fast as the "R" hook of Pitman and other authors.
12. "Caligraphy" is more flowing than any of the other systems, therefore can be written proportionately faster because it may be scribbled like long hand without destroying legibility. Other systems, by reason of their fine distinctions of form, fail in this respect.

Short-hand Alphabet.	Speed Expeditents.
— S	" Ing
┌ T	/ Pl (down)
┐ N	— Ses
/ R (up)	∩ Rep
\ L (down)	∩ Repl
) D	└ Rest
(K	o So
) M	o And so forth, (&c.)
/ P (up)	o Also
) B	. And
\ G	. And the
/ F	. And I
\ V	. And he
) Th (up)	. Ah
/ Thr (down)	∩ What
? W	— When
/ Wh	— Where
? Sh	/ Well
\ Ch	J With
c H	o Would
/ J (up)	o We
L X	o Who
l Y	o Who are
e Qu	f One
c Z	/ Of the

When "Calligraphy" was first issued in January, 1896, I received numerous letters asking my reasons for not retaining the Pitmanic alphabet and engrafting on it the new method of vowel representation, &c., to which I reply :

1. Because it is faulty, in that it assigns the most facile strokes of all, to represent Ch and J, sounds which in the relative order of frequency occur only seventeenth and nineteenth respectively.

2. Because shading is used in it for too many purposes. The author essays by shading only to distinguish P from B, T from D, Ch from J, K from G, F from V, S from Z, N from Ng, &c. Shading for so many different purposes is a highly objectionable, not to say impracticable device. *It is brevity too dearly bought.* No shorthand alphabet can be considered perfect unless its signs are sufficiently distinct in form, so that there can be no possibility of mistaking one character for another.

3. Because it uses, unnecessarily, too many lengths of stroke—five in all, viz., the quarter length (called by Mr. Pitman a "tick," by Mr. Graham an "oid," and by Mr. Guest a "dit"), the half length, the full length (or normal stroke), the double length and the super length. These intricate devices can never be properly written and they always lead to confusion in reading over one's notes. Lengthening a consonant stroke for *vowel representation only*, as in "Calligraphy," is much the better way.

4. The division of its alphabet into "Explodents" Continuants, Nasals, Dentals, Gutturals, Liquids, Light Articulations, Heavy Articulations, Whispered Consonants, Breathed Consonants, Mured Consonants, Surds, Sonants, Vowels Palatal, and Vowels Labial, &c., &c., in a shorthand designed for use by the general public, is an utterly needless complication, perplexing and repulsive to the student, wasting time which should be devoted to learning the shape of the characters he is to use, and the direction in which they are to be written.

5. The assigning of such fanciful names as "Chay, Gay, Ith, Zhee, Yay," &c., &c., to the consonants, instead of utilizing the same names that they are ordinarily known by, takes up the student's time and serves no useful purpose.

6. Writing a consonant stroke one-half its normal size to add T or D, you having to *guess* which is meant. Mr. John H. Hotson has conclusively proved by actual count that the discarding of the halving principle makes the system briefer by 2.3 per cent. He says: "There are such things in this world as illusive appearances and the halving principle is a perfect illustration of this fact. It is a delusion and a snare; it is a falsity clothed with the appearance of truth. Regarded as a shorthand principle, the insuperable objection to the half-lengths is that they always stand in the way and prevent the writer from writing his full lengths small. The advice of the Pitmanic authors to write small notes is correct, for small notes are more quickly written, but the half-length continually gets in the way and prevents the writer from making small notes with safety; moreover, the danger of conflict between the half-lengths and full lengths restrains his hand, and the fear of this danger shoves the full lengths away out as far as practicable from the half-lengths in size and tends to make the hand large and sprawling; and even if the writer has a natural tendency of hand to write his notes (*i.e.*, his full lengths) small, yet from sad experience he knows, should he attempt to do so, that danger lurks and illegibility lies in wait for him at every corner."

These are valid and sufficient reasons for discarding the Pitmanic alphabet and adopting the more scientific one given in this book.

EXPLANATORY.

The student should make it his first care to form all the characters accurately. The oblique downward stroke assigned to L is written at an angle of about 60 degrees with the horizontal and the upward stroke for R at about 30 degrees, but it is of importance to observe these positions only when the stroke stands alone. The same rule applies to the other oblique stroke for F and V, but in this case it is rather of more importance to mark the difference by making the T stroke nearer the perpendicular and the V stroke nearer the horizontal. Th is always written upwards when used as a word sign for "that," but in such words as "the," "this" and "though" it may be written downwards. X is a combination of K and S and is so represented in the alphabet. The letter C re-

quires no special character, because when soft as in the word Cease it is written S, and when hard as in Cat it is written K. When required to indicate the initials of a person's name it is written Se, that is the letter S, double length. As the letter U always follows Q in English, these two letters are combined in the character usually assigned to Q. Pl is simply the character for P written downwards. Ses is the letter S disjoined from the rest of the word. Repl is distinguished from Rep by being written above the line. The character for Rest is also written above the line. The circles representing So, Also and And so forth (&c.) are self-explanatory. The dot representing the word "And" becomes "And the" when written above the line, and the same device does duty for "And I" by placing the dot below the line. The word-sign for "Well" is the letter "W" written in position, that is written above the line, and the character representing the combined letters "Wh" when written in the same position does duty as a word-sign for the word "Wheel," and so on.

Some authors have neglected to take advantage of the benefits accruing from writing in position, but as may be expected their systems are seldom met with where high speed is required.

SHADING OR THICKENING.

Because certain authors use shading too extensively, others have gone to the other extreme and have eradicated it altogether. Shading is a perfectly safe and legitimate "speed factor" if used for one sole purpose as in "Caligraphy," because then, if the writer shade imperfectly, the context will unerringly indicate to him the omission. When a stroke is shaded it is understood that such stroke is followed by Coalescent R.

As the alphabet and expedients are the foundation of the whole system, it is necessary to become thoroughly familiar with them before proceeding further. The arrangement of the alphabet and the powerful contracting principles built upon it, combine to secure a brevity hitherto unattained, without sacrificing legibility. An influential author (Mr. J. M. Sloan) truly says "it does not require great intelligence to understand that the more powerful an alphabet is, the fewer abbreviations are required, consequently more sounds are retained which give extra legibility."

With our alphabet and expedients and by our practical method of connecting vowels, coupled with the application of our simple contracting principles, verbatim reporting is within the reach of every one possessing a good common school education, and the reporter is not compelled, as in other systems, to resort to "ponderous phonographic dictionaries" for the writing of every new word that comes up. In all Pitmanic systems vowels are expressed by disjoined dots and dashes put in after the consonants are written, but as it is quite impossible to write at speed in this manner, the reporter is under the disagreeable necessity of leaving them out, therefore he must read his notes without the aid of vowels which really are quite as essential to perfect legibility as consonants.

In this system, vowels are written without lifting the pen, in the same order in which they occur in the word, and they are so easily expressed that practically no time is lost in inserting them. The expediency of such a practical "connective vowel" system will be apparent to every one.

A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X
Y	Z	&	Th	Wh	Sh	Ch	&c
B	Be	Br	Bre	D	De	Dr	Dre
E (short)	E (long)	Ex	Exe	F	Fe	Fr	Fre
G	Ge	Gr	Gre	H	He	Hr	Hre
I	Ir	J	Je	K	Ke	Kr	Kre
L	Le	Lr	Lre	M	Me	Mr	Mre
N	Ne	Nr	Nre	O (short)	O (long)	Or	Ore
P	Ple	Pr	Pre	Qu	Que	Qur	Qure
R	Rr	Re	Rre	S	Se	Sr	Sre
T	Te	Tr	Tre	U (short)	U (long)	Ur	Ure
V	Ve	Vr	Vre	W	We	Wr	Wre
Why	Why e	Y	Ye	Z	Ze	Zr	Zre
Th	Thr	The	Thre	Wh	Whr	Whe	Whre
Sh	She	Shr	Shre	Ch	Ch e	Chr	Chre
Rep	Repr	Repe	Repre	Repl	Reple	Replr	Replre
Rest	Reste	Rest r	Rest re	What	What e	What r	What re
When	When e	When r	When re	Where	Where e	Where r	Where re
Well	Well r	Wheel	Wheel r	Would	Would a	We	We r
Oo	Oor	In	In e	In r	In re	Im	Ime
Im r	Im re	Com	Com r	Con	Dis	Dis e	Dis r
Dis re	Inter	Intro	St	Str	Sp	Spr	Tmr
Trans	Tt	Td	T ted	Mt	Met	Cor	Den

THE QUICKEST WAY TO LEARN THE ALPHABET.

Have a copy of it in front of you for handy reference, then read over two or three times the rules for the formation of medial and final vowels, after which take a piece of wood pointed and shaped like a pencil and begin at once to trace the words on page 22, Sam, Same, &c, referring to the key to assist in ascertaining what each stroke represents. When these forms have been sufficiently impressed upon your mind so that the hand traces the outline with scarcely any appreciable effort of the mind, then (and not till then) proceed to trace out the next line "Lamp, Late, &c.," in a similar manner. When this second line is also thoroughly impressed upon your mind, proceed to the next one, Par, Pair, &c., and so on line after line, to the word "Jo" at the end of the plate. If you follow these instructions carefully you will be surprised at the rapid progress you will make and you will then be ready to begin writing the same words with a pen, line after line as before. Use common, ruled, foolscap paper and, if possible, a good fountain pen and make the characters as neatly as possible without any attempt just yet to write them quickly.

When you have written this exercise two or three times, take up the next one and proceed to master it in the same manner.

Learning the alphabet in this way takes less than one-half the time that it otherwise would, the willing student finding it a pleasure rather than a task. When writing the characters it will be well for the student to pronounce (mentally) the sound represented by them. Try, as nearly as you possibly can, to form the characters like those in the plate. Most beginners are apt to make the characters too long. This must be specially guarded against. A normal stroke, properly made, should not exceed one-fifth of an inch in length, and the double length stroke, as nearly as possible, twice that length. The small circle to be as small as can be conveniently traced, and the large one as nearly twice that size as possible.

MEDIAL AND FINAL VOWELS.

The following rules for the indicating of medial and final vowels apply to all strokes whether straight or curved, written horizontally, vertically, or obliquely, upwards or downwards.

A small circle turned in an evolute direction on any stroke (that is turned in the same way in which the hands of a clock go around) is **A**.

A large circle turned in the same way is **O**.

A small loop turned which ever way comes handiest is **U**. If the short sound of these vowels be required, write the preceding consonant its short normal length, and when necessary to indicate the long sound, simply lengthen the stroke before turning the circle or loop. Note the difference in writing Sam and Same, Sol and Soul, Tun and Tune.

A small loop written in an oblique direction, either upwards or downwards, is **Oo**, and this loop may be enlarged to add a following **i** or **e** (vide rule for these sounds). Compare soot with suet.

A small circle turned in an involute direction, that is turned in the opposite way to which the hands of the clock go around, is **I**, that is its long sound as in the words Nine, Sign, Fine, &c.

When the consonant stroke is lengthened before adding the "involute" circle it changes **I** into **Oi**. See the words Sign, Soil, Buy, Boy, &c.

The short sound of **I**, as in the words pin, tin, sin, &c., occurs so frequently that a shorter method of indicating it is a great factor towards attaining speed combined with brevity. Nothing can be more simple or more exact than Prof. Everett's device for indicating this sound (which he has kindly granted me permission to use) namely "Lengthen the consonant stroke and join the following consonant to it without any circle intervening." See Sin, Tin, Knit, &c.

The long sound of **E** is indicated by making the consonant stroke triple length. Note the difference between Sin and Seen, Tim and Team, &c. A good many skilled writers do not think it necessary to make any distinction between short **i** and long **e** as the context always indicates the sound intended, but for obvious reasons beginners should do so.































































A large circle turned involutely on any normal length stroke is **Aw**. See the words Ball, Saw, Gnaw, &c.

Lengthen the stroke before turning the circle and the sound becomes **Ou** (or **Ow**). See Sow, Town, Doubt, &c.

NOTE.—The sound of **Aw** and the short sound of **O** (as in Pot) are so nearly alike that some writers use whichever circle makes the easiest joining. While it may perhaps be suggestive enough of the proper sound to use the *Aw* circle to represent short **O** occasionally, yet I should not advise any writer to reverse the process.

Another method of indicating accurately the vowel **A** I borrow from Prof. Everett's valuable text book, "Shorthand for General Use," viz: Make the second consonant pass through or just clear of the end of the first." This simple device may be used after any stroke, but especially after **N** and **R**. It bears no resemblance to the faulty one of dotting in vowels after the consonant stems have been written.

Examples Medial and Final Vowels



















































Evolutely 		Involutely 	
Small Circle			
Normal Stroke	Lengthened.	Normal Stroke	Lengthened
Să 	Sā 	Sī 	Soj 
Mă 	Mā 	Mī 	Moj 
Ră 	Rā 	Rī 	Roj 
Lă 	Lā 	Lī 	Loj 
Enlarged Circle			
Sō 	Sō 	Saw 	Sou 
Mō 	Mō 	Maw 	Mou 
Rō 	Rō 	Raw 	Rou 
Lō 	Lō 	Law 	Lou 
U and Oo distinguished			
Sū 	Sū 	Mū 	Mū 
Soo 	Roo 	Soot 	Suet 
I and E indicated by lengthening			
S 	Sī 	Sē 	Ss 
M 	Mī 	Mē 	Mm 
N 	Nī 	Nē 	Nn 
F 	Fī 	Fē 	Ff 
One Vowel following another			
Me i 	Mi-e 	Ma-e 	Mu-o 

The New Shorthand

The image displays a grid of shorthand symbols on musical staves, organized into six columns and ten rows. The symbols are stylized, cursive-like characters used for shorthand notation. The grid is enclosed in a rectangular border. The symbols vary in complexity, from simple vertical lines and curves to more intricate, multi-stroke characters. The columns appear to represent different shorthand symbols or groups of related symbols, with each row showing a progression or variation of these symbols across the staves.

The Alphabet as a Speed Factor:

INDICATING FULL WORDS.

 All	 It
 Any	 Is
 Are	 Just
 At the	 My
 According to	 Me
 By (or Buy)	 Not
 Better	 No
 Can	 Nor
 Care	 Necessary
 Do	 Principal
 Did	 Represent
 Does	 Reply
 Does he	 Sorry
 For	 To
 Go	 Is to
 Give	 That (up)
 Have	 There (down)
 Has	 Of
 Had	 Other
 Half	 Up
 Him	 Will
 His	 Which
 In	 Why
 In the	 Was
 If	 Whether

ON THE PROPER SPELLING OF WORDS.

As the object of shorthand is to secure brevity in writing, it is therefore not spelled out as in long hand. The silent letters are always omitted; it is only the sounds of words which are pictured. Take for example the word "Sleigh": there is no sound of "E" nor "I" nor "GH" in it, it is simply "Sla," and in Shorthand is so written. Phrase is "Fraz"; day is "Da"; say is "Sa"; pray is "Pra"; knew is "Nu"; view is "Vu"; knell is "Nel"; matter is "Matr"; lesson is "Lesn"; ribbon is "Ribn"; half is "Haf"; chalk is "Ch-aw-k"; plumb is "Plum"; doubt is "D-ou-t"; climb is "Klim"; soften is "Sofn"; fasten is "Fasn," etc.

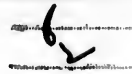

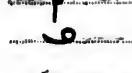
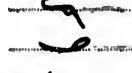

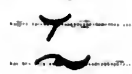




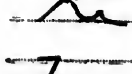
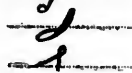
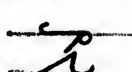
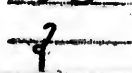




The letter S being a little easier to write than Z it may often be used, as it is in longhand, to indicate the sound of Z. The principle of phonetic spelling is so simple and easily applied that it seems hardly necessary to give any special rules, but in the author's experience he has found that nearly all beginners are apt to allow the common method of spelling to mislead them in some words.

POINTS TO BE REMEMBERED.




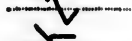




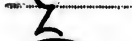













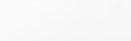
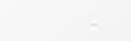
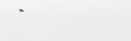
1. Write the *sounds* of words, not the letters.
2. Write every word as briefly as is consistent with legibility.
3. Write short strokes with one sweep of the pen.

The following exercise will train the eye and ear to a correct knowledge of the sounds contained in words.

Examples of Shortening by Phonetic Spelling.

Common English Spelling.	Phonetic Way.	Shorthand.
Crew	Krū	
Edge	Ēj	
Funny	Fūnē	
Fright	Frit	
Gnaw	Nāw	
Half	Hāf	
Knew	Nū	
Kitchen	Kīchn	
Knife	Nīf	
Knell	Nēl	
Manner	Mānr	
Muscle	Mūsl	
Often	Ōfn	
People	Pēpl	
Psalm	Sām	
Pray	Prā	
Phrase	Frāz	
Phantom	Fāntm	
Ribbon	Rībn	
Sleigh	Slā	
Through	Thrū	
Write	Rīt	
Whole	Hōl	
Written	Rītn	
Weight	Wāt	

Vowels are also Written as they Sound.

Common English Spelling.	Phonetic Way.	Shorthand.
Ale or Ail	Āl	
Convey	Convā	
Clear	Klēr	
Cheer	Chēr	
Ease	Ēz	
Europe	Ūrōp	
Feel	Fēl	
Frieze or Freeze	Frēz	
Greece or Grease	Grēs	
Gleam	Glēm	
Meat	Mēt	
Machine	Māshēn	
Mean or Mien	Mēn	
Meek	Mēk	
Pique	Pēk	
Pin	Pīn	
Pine	Pīn	
Shoe	Shōō	
Shriek	Shrēk	
Seem	Sēm	
Scene or Seen	Sēn	
Us	Ūs	
Use	Ūs	
Weir	Wēr	
Yulan	Ūln	

EXAMPLES

OF

CONNECTIVE VOWELS

EXAMPLES.

Sam	Same	Tap	Tape	Nat	Nathan	Rat	Rate
Lamp	Late	Dam	Dame	Cam	Came	Map	Mare
Par	Pair	Play	Placid	Bat	Bait	Gad	Gait
Fan	Fade	Vamp	Vary	Thatch	Wag	Wait	Sham
Shame	Chat	Chair	Hat	Hate	Whale	Whey	Jam
Jade	Yam	Yea	Quack	Quake	Quail	Queen	Zany
Zeal	Zone	Zest	Zebra	See	Seem	Save	Tan
Tame	Nit	Neat	Raw	Wrought	Wrote	Lick	Deem
Din	Kite	Kit	Mass	Mace	Pip	Peep	Ply
Plight	Bar	Bare	Gale	Guy	Fanny	Fer	Vase
Vote	Theme	The	Three	Throw	Through	Wick	Wide
Vale	Ship	Sheep	Cheat	Chin	Day	Dash	Ditch
Pitch	Rich	Hit	Heat	High	Hoy	Haw	Sin
Simple	Sol	Soul	Sought	Tim	Tin	Toast	Noise
Roy	Roman	Tom	Toe	Touch	Dutch	Non	Naught
Nice	Neuter	Lie	Like	Dip	Deep	Die	Dine
Roe	Row	Kill	Chyle	Cowl	Cat	Kate	Caught
Me	Mean	Measles	Mile	Mop	Mope	Mow	Moiety
Meat	Pay	Pier	People	Pop	Pope	Plat	Plate
Plan	Plain	Pea	Please	Be	Beast	Both	Beet
Platter	Buy	Boy	Bough	Ball	Bile	Boil	Thy
Gab	Gay	Fop	Guile	Goitre	Gaff	Fairy	Vary
Shin	Four	Force	Fear	Very	Thin	Thine	She
Win	Wine	Show	Shore	Wise	Whiskey	Wall	Wall
Bought	Wig	Wish	Height	June	Jay	Jove	Jo

EXAMPLES.

File	Foll	Fall	Fool	Fuel	Vile	Violin	Foam
Food	Fist	Feast	Fit	Feed	Fill	Feel	Thaw
Those	Quit	Quick	Queer	Quire	Quorum	Hoe	Yak
Yet	Seed	Cedar	Seek	Saw	Sow	Sew	Soil
Tie	Tiny	Gnaw	Now	Naught	Night	Noose	News
Mew	Toll	Towel	Nora	Nest	Tall	Tea	Tune
Town	Tile	Sign	Sight	Sop	Soap	Soup	South
Sap	Sup	Snub	Soot	Suet	Sought	Samples	Sneeze
Salmon	Noise	Lusty	Law	Lot	Line	Lit	Lint
Rye	Raw	Rusty	Run	Ruin	Rope	Roar	Rut
Chap	Chop	Chum	Chub	Chase	Jaw	Joe	Joke
Juice	Jews	Jog	Jug	Jig	Choose	Churl	Chat
Jam	Dot	Pop	Pun	Pew	Pour	Post	Poison
Dose	Date	Dim	Doyle	Dame	Dote	Dumb	Dam
Loon	Lyre	Load	Loyal	Lawless	Low	Let	Letter
Lot	Tower	Catch	Cat	Katie	Mile	Mum	Mummy
Muss	Muse	Moon	Pea	Piece	Pease	Call	Castle
Castor	Chyle	Cool	Cap	Cop	Cows	Cob	Pin
Pus	Plume	Plum	Baby	Bite	Boot	Burr	Boor
Jet	Joy	Jay	Haul	Whole	Hull	Hoot	Hide
Gas	Gab	Gaul	Quod	Choir	Quoth	Nigh	Noise
Key	Keep	Gown	Gill	Gamut	Thick	Wall	Win
Repay	Repair	Repeat	Whey	Whisk	Whim	Wheel	Wheeler
Tea	Be	Me	Knee	Fee	See	Quick	Quit
Now	Sam	be	quok	and	write	these	neatly.

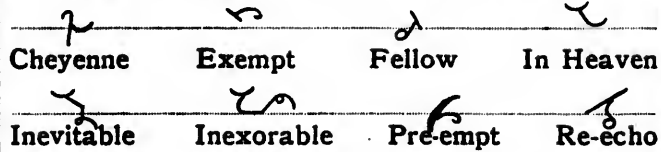
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2083-2084-2085-2086-2087-2088
2089-2090-2091-2092-2093-2094
2095-2096-2097-2098-2099-2100
2101-2102-2103-2104-2105-2106
2107-2108-2109-2110-2111-2112
2113-2114-2115-2116-2117-2118
2119-2120-2121-2122-2123-2124
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2167-2168-2169-2170-2171-2172
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2275-2276-2277-2278-2279-2280
2281-2282-2283-2284-2285-2286
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2311-2312-2313-2314-2315-2316
2317-2318-2319-2320-2321-2322
2323-2324-2325-2326-2327-2328
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2335-2336-2337-2338-2339-2340
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2485-2486-2487-2488-2489-2490
2491-2492-2493-2494-2495-2496
2497-2498-2499-2500-2501-2502
2503-2504-2505-2506-2507-2508
2509-2510-2511-2512-2513-2514
2515-2516-2517-2518-2519-2520
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2581-2582-2583-2

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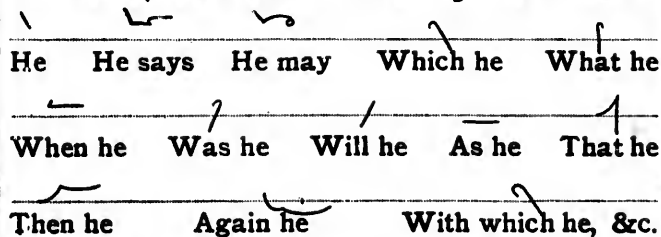
On the Short Sound of E as in Men.

This sound is seldom required but when it is it may be indicated by lifting the pen and writing the following consonant at the middle of the first.



 Cheyenne Exempt Fellow In Heaven
 Inevitable Inexorable Pre-empt Re-echo

On the representation of "He" by the vowel E.



 He He says He may Which he What he
 When he Was he Will he As he That he
 Then he Again he With which he, &c.

On the adding of R after E.

R may be indicated after E by thickening the last half of the stroke.



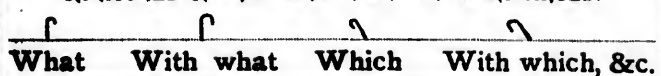
 Be Beer Tea Tier Fee Fear Mere

On indicating the word "With" by a Hook.



 In Within My With my Me With me

ON HOOKED CHARACTERS THE HOOK IS ENLARGED.



 What With what Which With which, &c.

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When T is written above the line it becomes ST
 When S is written above the line it becomes SP
 They are both thickened (by rule) to add R.


 Tar Star Seek Speak Tray Stray Spit Spirit

Indicating Initial Ā.


When a consonant is written below the line
 it indicates a preceding Ā.


 At Am Add Aggie After Arrive Arson Arrow

The long sound of Ā occurs so seldom initially
 that it may be written in full  Ape Aim

Indicating Initial I.


When a normal length consonant character is
 written through the line it indicates a preceding I.


 I buy I can I do If It I go I like I put


 I quite I question Ire I represent I shall


 I think I understand I will I will not

Ū May Be Enlarged to Indicate "YOUR."










 In you In your For you For your From you


 From your To you To your Newark

Initial Vowels and Prefixes.

A	o	Discon-m	~
E	\	Den-	u
Ex	\	In-	u)
Er (up)	/	Inre-)
Irri (up)	/	Incon-m	u)
I (down)	/	Im-)
O	o	Imper-)
U	u	Impre-)
Oo	o	Indis-	u)
Aw	u	Inter-	=
Or	u	Ob-	u)
Oi	u	Rest-	u)
Ou (down)	/	Super-	u)
Out- (up)	/	St-	u)
Our (down)	/	Sp-	u)
Over-(down)	/	Un-	u)
Ac- (omit C)		Uncon-	u)
Accom-		Under-	u)
Con-	o	Trans-	u)
Com-	o	Ses or Sus-	u)
Contra-	o	Sur-	u)
Counter-	o	Sub-	u)
Circum-	o	Self-	u)
Dis-)	Temper-	u)
Disre-)	Cor-	u)

The Vowel Characters indicate the following Words.

Who 	O'er 
Ever 	You 
He 	Your 
How 	You are 

FINAL HOOKS.

A small hook on the inside of any curved stroke is T, and a large one is D.

Examples.

Mt Md Pt Pd Bt Bd Gt Gd, &c.



Final Hooks on Straight Strokes.

T  D 

Tt Td Ft Fd Lt Ld St Sd Rt Rd It Id



Coalescent R.

The letter "R" coalesces so frequently with the other consonants that it is expedient to express it with one pen-stroke. This is accomplished by thickening the consonant (or vowel) stroke thus:

K Kr G Gr N Nr F Fr, &c.



Examples.

Base Brace Trace Differ Cream Grass, &c.



INITIAL VOWELS AND PREFIXES.

With the exception of A, which, owing to its frequent occurrence initially is indicated without writing it as already explained, initial vowels as well as prefixes are broadly distinguished from consonants by being written in what may be called the first position, that is they are written above the line.

I am indebted to Prof. J. D. Everett, M.A., D.C.L., &c., &c., Professor of Natural Philosophy in Queen's College, Belfast, for this valuable idea.

EXPLANATORY.

Initial E is written at the same angle as F, that is an angle of about 60 degrees with the horizontal and Ex, about 30 degrees. Er is the character for R placed in the first position, and Irri is simply a lengthened Er. Initial I is written downwards at the same slant as the consonant L. The characters from initial I downwards as far as the prefix Ac need no explanation. The letter C in the prefix Ac is omitted, as all words containing this prefix are quite suggestive when written in this way, Vide, A-cept for accept, A-celerate for accelerate, &c. We take advantage of this omission also and use Ac as a prefix for Accom. The prefixes Con, Com, Contra, Counter and Circum are self-explanatory. Dis is simply the symbol for D written in the first position, and Disre is, of course, Dis shaded to add R and lengthened to add E. Discon is the prefix Dis with the letter K added to it, and Den is an elongated letter D. In is the letter N written in the first position, and Inre is the same character shaded and lengthened to add the letters R and E. Inter is an elongated In, which by shading does duty for the prefix Intro. When shading characters to add R (thickening is perhaps the better word) it is not expected that a student shall do it so heavily as the engraver has done in the shorthand plates. It will suffice to write the shaded characters just a trifle heavier than

the normal alphabetic stroke. The initial vowels and prefixes can also best be learned in the same manner as given for learning the alphabet, that is begin at once to write the exercises containing them, referring to the key to help when necessary. The first two words in the exercise are written below the line to indicate a preceding A.

INITIAL VOWELS, &c., EXEMPLIFIED.

At	Am	Alm	Add	Apple	Ape	Arrow	Am I
Eve	Even	Evil	Eddy	Easy	Effort	Eel	Ear
I	Ice	I'll	I will	Iron	Ivory	Iota	Ionian
Odd	Ode	Over	Open	Owner	Olive	Oval	Oak
Utter	Use	Usury	Europe	Useless	Oven	Euphony	Yulan
Who	Who are	Whose	Oolong	Whom	Hoot	Who will	Who says
Awe	Awl	Autumn	Auger	Austere	Awful	Ossify	Aurora
Or	Oracle	Oral	Orange	Orator	Orb	Ordain	Order
Oil	Olly	Oiler	Oyster	Ointment	Oilcake	Hoy	Hoyden
How	Ounce	Oust	Owl	Out	Outbid	Outfit	Outlaw
Outlay	Outlet	Outpour	Outside	Outer	Outlandish	Outline	Outlast
Our	Ours	Our own	Ourselves	Overbalance	Overboard	Overcome	Overcharge
Overestimate	Overload	Overlook	Overflow	Overtake	Overplus	Overthere	[Overrun
Earl	Early	Earning	Earnest	Erratic	Erroneous	Earn	Earth
Irksome	Urchin	Urban	Urbane	Urgent	Urge	Ergot	Erst
Irregular	Irreverent	Irritate	Irrelevant	Irrigate	Irritant	Irresolute	[Irrespective
Stalk	Stammer	Star	Stare	Straight	Stray	Stem	Steam
Steamer	Stingy	Stow	State	Stain	Strain	Straw	Streak
Stream	Stitch	Strike	Last	Fist	Misty	Whist	Whim
Easter	Oyster	Mister	Mystery	Sister	Kissed her	Fluster	Duster
Space	Spade	Spit	Spare	Spasm	Splice	Speak	Speech
Spew	Spice	Spider	Spike	Spin	Spray	Spree	Sprawl
Sprig	Spring	Sprit	Sprat	Sprout	Spruce	Spry	Spittoon
Who	are	you	and	where	do	you	live
Is	not	this	nice	and	easy	to	read

WORDS AND EASY SENTENCES.

Bring King Reaping Repelling Resting Ring Sing Thing
 Cess Says Sustain Suspect Suspense Moses Doses Cease
 Reply Repel Repeal Repeat Replete Replace Repels Reveals
 Repaste Reprieve Repose Report Rest Restate Restive Restless
 So Also And And I Restore Restaurant What That
 Is This When will she see the Principal
 That thing is at the place where it was
 when she passed the house Where is it
 now Did she go with the rest of the people
 Would we do that if it were hard
 This is according to one of the new laws sir
 Now say please who are the principle people in the
 City Can she see just who it is
 Any one can take that up now in
 Small doses at a time Does she care
 for it in this way That is right
 This is not right Who says so eh
 Reply to this now do not delay it
 We can do so very well if necessary
 Go sir and give that tea to Sam
 Tea and Coffee are now ready Come in
 Keep this thing a secret please till June
 This is just the thing is it not
 It is a very queer thing that she
 does not see it in that right way

Indicating Words, &c. by Juxtaposition.

THE, is indicated by skipping the space that this word would occupy if written, _____ e.g.

T H E

Write the letter. Read the verse. From the time.

OF THE, by writing the following word above.

O F T H E

Mate of the vessel. Firmly of the opinion.

ARE, by writing the following word below

A R E

Where are we. These are they. Times are good.

ŪR (or **ĔR**) by disjoining the letter following the **Ur** sound, but to avoid any possible clashing with any other disjoined character lengthen the stroke preceding the **Ūr** sound.

B Ū R n B Ū R d e n C ū r t C ū r v e C ū r l C ū r a g e

C e r t a i n D i s c ū r a g e E n c ū r a g e G i r l H ū r l

M ū r m u r P e a r l P e r s o n S p ū r t T ū r n V e r s e W o r k





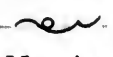




Days of the Week.

S u n d a y M o n d a y T u e s d a y W e d n e s d a y

T h u r s d a y F r i d a y S a t u r d a y

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Omission of R in Certain Words.

				
Afford	Court	Forty	Lord	Morning
				
Thorn	Scorn	Warm	Ward, &c.	

























Two Straight Consonants in Succession.

It will be observed that consonant strokes are lengthened to indicate a following vowel, but it is sometimes necessary to write two straight stroke consonants in succession. This is done by a side-wise tick showing the juncture.

											
R	Rr	Rre	Rer	F	Ff	Ffe	Fef	T	Tt	Tte	Tet, &c.

Two Vowels in Succession.

The vowel position may, when preferred, be used to indicate the second vowel (see Aerial).

				
Arduous	Aerial	Chaotic	Deum	Eolic
				
Extenuate	Filii Dei	Heroine	Heroic	
				
Heroism	Ionic	Iodine	Meum	Tuum
				
Te Deum	Lo	Leo	Leander	Panacea
				
Viol	Violin	Violet	Violate	Via, &c.

EASY SENTENCES INTRODUCING A FEW WORD-SIGNS.

He will be as good as his word
He gave his purse to save his life
That little girl came to-day with the spoons
I cannot find a cool place to sit
Put the dishes on the table for tea
The man came up on the new steamer
Lady there is no rose without a thorn
The roots of the hickory tree are very large
She was eating a fine large red snow apple
Can you count the waves on the beach
The tide will not wait for the king
Lazy men make no use of their tools
He came at the right time to-day I think
The lady says please leave the gate closed
The food is now ready on the table
Wait here with me until the noon train arrives
May I ride that horse around this town
That is not a very safe game to play
The knave played me a dirty base trick
Fry me some nice fish for my supper
She gave her baby to the nurse to-day
The birds have now taken all my fruit
Pardon that nice little boy for his fault
Who said that it would not rain to-day
Can you read all of the lesson now sir

EASY SENTENCES CONTINUED.

Is it necessary to do all of that to-day
Does the Principal consider this thing a pleasure
if so represent to him that the object is
just what I said in my last letter
Please do what is necessary and right in that matter
You may give half an hour to that subject
that is if the Principal does not object to it
or if you have the time and strength
Consider well whether this should be done now
I think that any time will do Sam
Are you at the same place now that you were before
Take all the pleasure that you consider to be necessary
Buy and bring home as much as you can
Do you cease to care for him now
Did he care very much for her or do you know
Is it right to keep doing this always
Go give that man the key of the house
Have you done so Mary if not why not
Can you tell just what I am to do to-day
Into what room shall I put my cap
Which of these is right can you say
No it is now too late to do so sir
Will you please to write the man's name
Be good enough to do so that is if you can
Your time is up and you must stop

The New Shorthand.

day	—		∪	6	∪	∪	∪	∪
ure	∪	∪	∪	6.	∪	∪	∪	6
is		0	∪	h	∪	∪	∪	—
ter	∪	∪	∪	∪	∪	∪	∪	∪
ter	∪	∪	∪	∪	∪	∪	∪	∪
ect	∪	∪	∪	∪	∪	∪	∪	∪
o it	∪	∪	∪	∪	∪	∪	∪	∪
gth	∪	∪	∪	∪	∪	∪	∪	∪
ow	∪	∪	∪	∪	∪	∪	∪	∪
am	∪	∪	∪	∪	∪	∪	∪	∪
ore	∪	∪	∪	∪	∪	∪	∪	∪
ary	∪	∪	∪	∪	∪	∪	∪	∪
can	∪	∪	∪	∪	∪	∪	∪	∪
ow	∪	∪	∪	∪	∪	∪	∪	∪
ow	∪	∪	∪	∪	∪	∪	∪	∪
ys	∪	∪	∪	∪	∪	∪	∪	∪
se	∪	∪	∪	∪	∪	∪	∪	∪
ot	∪	∪	∪	∪	∪	∪	∪	∪
ay	∪	∪	∪	∪	∪	∪	∪	∪
ap	∪	∪	∪	∪	∪	∪	∪	∪
ay	∪	∪	∪	∪	∪	∪	∪	∪
ir	∪	∪	∪	∪	∪	∪	∪	∪
e	∪	∪	∪	∪	∪	∪	∪	∪
n	∪	∪	∪	∪	∪	∪	∪	∪
p	∪	∪	∪	∪	∪	∪	∪	∪

PREFIXES EXEMPLIFIED.

Consider Confide Confess Contend Console Confuse Confidence Concise
 Come Comma Complain Compose Compete Comic Comet Commune
 Contra Contraband Contract Contrary Contrast Contravene Contrasted
 [Contribution
 Counter Counteract Cour'erbalance Counterfeit Countermand Countermine
 [Countersign Counterpane
 Circumstance Circumstantial Circumference Circumspect Transfer
 [Transmit Transport Transplant
 Disaster Dismal Design Dissolve Dismay Distend Distant Disciple
 Disconnect Discommode Discontinue Discontent Disconsolate Disconcert
 [Discontinue Discomfort
 Den Done Denial Dental Dentist Dentition Denver Deny
 In Inner Inform Infirm Ink Inlet Install Insure
 Inconvenience Incomprehensible Incompetent Incomplete In consequence
 [Incommode Incomparable Inconceivable
 Image Imagine Important Impossible Impair Impart Imply Him
 Import Imported Imperative Imperceptible Impervious Impracticable
 [Imprécate Improper
 Indispose Indiscrete Indistinct Indiscretion Indispensable Indiscriminate
 [Indisputable
 Inter Intercede Interest Interim Intermediary Introspect Introvert
 [Introduce
 In re In reply In relation to In relief In regard In review In reason
 [In receipt
 Object Objection Ought Obey Obligation Observe Obvious Obtain
 Rest Restate Restaurant Restem Restive Restless Restrain Restrict
 Superb Superficial Superfine Superfluous Supernatural Superior
 [Superstition Superintendent
 Unto Until Unfit Unhappy Unless Ungrateful Unmindful Europe
 Uncontrollable Unconcerned Unconditional Unconsciously Uncommon
 [Unconformable Unconstitutional Unconscious
 Cease Seize Ceases Seizes Ceaseless Season Seasick Seizure
 Under Undertake Undergo Underlie Undermine Understand Understood
 [Understanding
 Underaction Surprise Surplice Surfeit Survey Surge Surround Sir
 Accelerate Accept Accede Accessory Assessible Accessible Acquaint Acquit
 Accompany Accomplice Accomplish Accompanist Accompaniment
 [Accomplished Accomplishment Accommodate

**FREQUENTLY OCCURRING WORDS, WHICH, WHAT, &c.,
EXEMPLIFIED.**

Self Selfish Selfsame Myself Himself Thyself Herself Itself
 Ourselves Themselves Yourself Yourselves Temper Temperament
 [Temperance Temperate
 Temperature Tempering Temporal Temporary Correspond Cornet
 [Correspondence Corresponding
 Cord Cork Corn Corned Corporal Corked Corrode Corrupt
 Coral Cordiality Corner Cornice Corollary Corpse Coronation Corporation
 Which which of which is which certain which the which that which
 [would at which
 To which by which into which of which which he which will
 [which will be
 Which we which we will which was which were what what are whatever
 [which was he
 What he what is what do what to what do what that what this
 What the what would what did when when he when he will when will he
 [when will that
 When will that be whenever where whereas where he where will
 [wherein where he will
 Where will he where his where are where we where we are where we
 [were where were we where are we
 Whereby wherefore wherever whereof whereupon we we are we are not
 We will we will not were we we were we shall wish was was not
 Was he was he not was it was to was it not were were not were he
 Were here were we not we were not will will he will he not will they
 [will this
 Will that will the will my would would a would it would he would he not
 Would it not that would that he would not how would well welsh
 [welcome weld
 Welfare wellbeing well bred welt with within within the with not
 With no with any with necessary with or without withdraw with but
 [with my with me
 With pleasure with him with great with this with the with that
 [with you with your
 With how without with us with a with our what with what his
 With his which with which shame with shame Christ with Christ hold
 Withhold joy with joy yonder with yonder What do you
 say now Is this hard to write eh?

TERMINATIONS.

The most frequent termination in the English language is tion (or sion). It may be indicated by a lengthened Sh.

ATION.

Words ending in ation may be indicated by writing the circle A below the general level of the rest of the word (see Consideration, Nation, &c.) In like manner the endings dation, mation, nation, cation, gation, tation, lation, ciation, &c., &c., may be indicated by writing their first letters, D, M, N, C, G, &c., &c., below the general level.

ITION.

Words ending in ition (ambition, proposition, &c.) are indicated by writing the consonant preceding the ition *above* the general level thus, bition would be the letter B only, sition S, tition T, dition D, uition U, &c.

OTHER TION ENDINGS.

Any letter when disjoined from a preceding *normal length* stroke and written at the same level is understood to be followed by the termination tion (see otion, uition, &c.)

NOTE.—As the letter S when disjoined does duty for *Ses*, it will be necessary to lengthen this disjoined character to add a following tion, vide examples, Access, Accession, &c.

As the letters J, Y and V are seldom, if ever, followed by tion, we take advantage of this and disjoin these letters to indicate the terminations jer (or dier), yer and tive, respectively.

TERMINATIONS EXPLAINED.

Tional	is indicated by the letters	Sl
Tionate	"	St
Tioner	"	Shr
Tioned	"	Sd
Guish	"	Gu
Able	"	Ab

ING.

The termination ing occurs very frequently, and for this reason the dot ing is sometimes preferable to the alphabetic form, because the dot may be placed in different positions to indicate a following The, Their, or A, vide examples, "Giving the, Giving their, Giving a."

Ingly	is a lengthened alphabetic ing
Inker	is the letter R added to ing
Ang	A hook on the letter G
Ong	" " N
Ung	Omit the letter U
Ality	A lengthened letter L written at the end
Arity	" " R " "
Ability	" " B " "
Full	By the letter F
Ment	" " M
Mental	" " Ml
Tive	" " V disjoined
Siveness	A lengthened S struck through the preceding stroke
Tiveness	" T " "
Lessness	" L " "
Fulness	" F " "
Ity	The letter preceding the ity struck through
Ted	A hook on the outside of curved strokes and a lengthened hook on straight strokes. After a vowel this termination is written td.

The terminations ion, ial and ious are self-explanatory. These terminations are all very simple and are a great help towards attaining speed without any sacrifice of legibility. The rules for mastering the alphabet will also apply to the prefixes and terminations.

It will be noticed that some words are written in two different ways. The student should choose for himself and adopt the outline which he can form the easiest and write the word always in that way. Invariability of outline is a prime factor towards attaining speed.

Instruction
 Session
 Relation
 Occasion
 Citation
 Relation
 Citation
 Relation
 Trans-
 tations
 Definition
 Edition
 Ordination
 Petition
 Inspection
 Tuition
 Revision
 Mission
 Coercion
 Continuation
 Institution
 Nasal
 Provisionally
 Fortunate
 Sawyer
 Portioner
 Dictionary
 Conditioned
 Caused
 Suspicious
 Anxious
 Essential
 Negotiate
 Unculate
 Depre-
 ciated
 Partnership
 Membership
 Union
 Mental
 Odius
 rituous

The New Shorthand.

The grid contains shorthand symbols for the following words:

Instruction	Session	Relation	Occasion	Citation	Relation	Citation	Relation	Trans- tations	Definition	Edition	Ordination	Petition	Inspection	Tuition	Revision	Mission	Coercion	Continuation	Institution	Nasal	Provisionally	Fortunate	Sawyer	Portioner	Dictionary	Conditioned	Caused	Suspicious	Anxious	Essential	Negotiate	Unculate	Depre- ciated	Partnership	Membership	Union	Mental	Odius	rituous
-------------	---------	----------	----------	----------	----------	----------	----------	-------------------	------------	---------	------------	----------	------------	---------	----------	---------	----------	--------------	-------------	-------	---------------	-----------	--------	-----------	------------	-------------	--------	------------	---------	-----------	-----------	----------	------------------	-------------	------------	-------	--------	-------	---------

VARIOUS TION ENDINGS ELUCIDATED.

Access	Accession	Adoption	Attention
Assumption	Assertion	Benefaction	Benediction
Confusion	Confession	Concession	Concussion
Concept	Conception	Contraction	Conviction
Conjunction	Contention	Convention	Conventions
Consumption	Contortion	Contradiction	Collection
Collections	Correction	Corrections	Corruption
Commemoration	Distinction	Distortion	Discretion
Description	Dispensation	Deception	Disruption
Deduction	Excess	Excesses	Excision
Excursion	Excursions	Erect	Erection
Exertion	Expression	Extinction	Extortion
Exemption	Fashion	Impression	Injunction
Induction	Indication	Instruction	Incorruption
Intention	Invention	Inscription	Interruption
Indecision	Misconception	Object	Objection
Process	Procession	Processes	Processions
Profession	Protection	Protections	Projection
Production	Prevention	Precaution	Precision
Position	Possess	Possession	Possesses
Possessions	Perception	Prescription	Proscription
Presumption	Reproduction	Restriction	Reduction
Reflection	Recollection	Redemption	Reception
Remuneration	Realization	Subscription	Subtraction
Superscription	Selection	Sang	Sanction

The New Shorthand.

ention	←	←	→	→	→	→
lection	←	←	→	→	→	→
ission	←	←	→	→	→	→
lotion	←	←	→	→	→	→
ntions	←	←	→	→	→	→
ection	←	←	→	→	→	→
uption	←	←	→	→	→	→
retion	←	←	→	→	→	→
uption	←	←	→	→	→	→
recision	←	←	→	→	→	→
ection	←	←	→	→	→	→
ortion	←	←	→	→	→	→
notion	←	←	→	→	→	→
uption	←	←	→	→	→	→
uption	←	←	→	→	→	→
ection	←	←	→	→	→	→
ssions	←	←	→	→	→	→
ection	←	←	→	→	→	→
recision	←	←	→	→	→	→
ssesses	←	←	→	→	→	→
ription	←	←	→	→	→	→
uction	←	←	→	→	→	→
reption	←	←	→	→	→	→
action	←	←	→	→	→	→
action	←	←	→	→	→	→

FURTHER TERMINATIONS EXEMPLIFIED.

Anguish Vanquish Relinquish Distinguish Extinguish Extinguishment
 [Languish Languishment
 Able Acceptable Disagreeable Portable Sensible Amenable Insensible
 [Formidable
 Bring Thing King Ring Sing Fling Leading Pleading
 Facing Lading Preceding Taking Going Giving Sounding Speaking
 Making Making the Making their Making a Being Being the Being there
 [Being a
 Bring Bringing the Bringing their Bringing a Doing Doing the Doing a
 [Doing their
 Giving the Giving their Giving a During During the During their
 [During a Believing
 Explaining Explaining the Explaining their Explaining a Paying
 [Paying the Paying their Paying a
 Regarding Regarding the Regarding their Regarding a Showing
 [Showing the Showing their Showing a
 Taking Taking the Taking their Taking a Writing Writing the Writing
 [their Writing a
 Seemingly Knowingly Lovingly Singly Menacingly Feelingly Consolingly
 [Willingly
 Finger Thinker Tinker Wringer Stinger Hunger Assisting her Loving her
 Clang Hang Mangle Sprang Rang Wrangler Wrangle Hanger
 Among Dong Gong Long Longer Song Songster [Amongst
 Sung Lung Stung Strung Hung Hunger Hungry Bung
 Formality Princpality Congeniality Quality Temporality Nationality
 [Sensuality Punctuality
 Charity Hilarity Disparity Regularity Irregularity Pœciliarity Rarity Parity
 Ability Amenability Stability Inability Invisibility Instability Volubility
 [Insolubility
 Apprehensiveness Compulsiveness Pensiveness Activeness Attentiveness
 [Positiveness Sinlessness Endlessness
 Careful Beautiful Hopeful Thankfulness Handful Pailful Baleful Bailiff
 Mindfulness Sinfuiness Faithfulness Thankful Carefulness Hopefulness
 [Spitefulness Joyfulness
 Attainment Adjournment Atonement Comment Parliament Judgment
 [Ferment Firm
 Mental Supplemental Sentimental Experimental Complimentary Supple-
 [mentary Parliamentary Testamentary
 Activity Nativity Festivity Falsity Fidelity Immensity Ingenuity Quantity
 Acted Pre-empted Boasted Benefited Abated Sighted Voted Stated

TERMINATIONS CONTINUED.

Active	Co-operative	Defective	Festive	Indicative
Motive	Motiveless	Native	Negative	Negatively
Operative	Plaintive	Talkative	Objective	Positive
Azure	Bon jour	Seizure	Leisure	Treasure
Lithograph	Photograph	Soldier	Sawyer	Lawyer
Donation	Transition	Accession	Conventional	Pensioner
Affectionate	Mentioned	Anguish	Sensibility	Careful
Mental	Comment	Affirmative	Evasiveness	Talkativeness
Sinfulness	Sinlessness	Entity	Rejected	Lamented
Founded	Curious	Imperial	Union	Seemingly
Tinker	Bung	Among	Sung	Formality
Charity	Amenability	Ability	Inability	Stability
Impossibility	Transfer	Circumstance	Accede	Accelerate
Write	the	sounds	only	Write
neatly	and	be	sure	to read
over	what	you	have	written
That	is	all	for	to-day

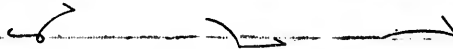
Terminations Continued.

ative	h	k	l	li	ri
ively	oi	oz	oi	ui	uy
ative	r	ci	k	li	oi
asure	o	lo	o	lo	lo
wyer	ly	ey	p	oi	bi
ioner	o	r	l	ui	oi
areful	h	o	o	o	h
eness	r	h	li	li	p
ented	h	h	h	h	h
ingly	lo	o	h	h	h
ality	h	o	h	h	h
bility	h	o	h	h	h
erate	h	o	h	h	h
Write	h	o	h	h	h
read	h	o	h	h	h
ritten	h	o	h	h	h
day	h	o	h	h	h

Terminations Continued.

Ness may be written Ns or it may be indicated by a tick written obliquely upwards. Lengthen the tick for the plural

Happiness, Business, Meannesses.



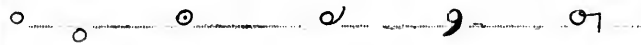
Ince, ence, or ents. This termination is written by a twist or twirl of the pen so minute that it fills with ink at the instant of making it. This is the device the great German shorthand author "Gabelsberger" uses for the letter L but, for obvious reasons, we make use of it as a termination. Mr. Barlow in his new shorthand "*Celestial Writing*" pays tribute to "Gabelsberger" by saying: "This sign is the *ne plus ultra* of stenographic skill." Lengthen the consonant before adding the "twirl" and it does duty for the termination -ings.

Sense, Since, Rents, Brings, Things.



Combinations with the circle for "So"

So, Also, So and so, So that, So there, So as to,



So as not, Sewing, And so on, And so forth.



Punctuation, &c.

Comma	,
Semi-colon	;
Dash	—
Parenthesis	()
Exclamation	!
Interrogation	?
Paragraph	¶
Caret	^
Section	§
Asterisk	*
Applause	o
Laughter	h
Cheers	h
Groans	o
Hissing	—
Hear-Hear	—
Repetition	~
Capitals	—
Hyphen	-
Underscoring	—
Period	.
Hundred	100
Thousand	1000
Dollars	\$
Cents	c

RESUME TERMINATIONS, &c.

Able Abbreviation Acquit Accede Accelerate Activity Acceptable Action
 Accommodation Accompany Adjustment Affectionate Ambition Among
 [Amiability Animation
 Anquish Appreciate Appreciation Appreciated Apprenticeship Apprehen-
 [siveness Associate Attentiveness
 Azure Object Botheration Bring Brings Business Careful Cautious
 Cease Ceaseless Cession Charity Circumstance Consider Come Comic
 Contra Contravene Counter Counterfeit Correspond Cord Considerate
 [Consideration
 Condition Conditional Convinces Commotion Commercial Comment Com-
 [plimentary Compulsiveness
 Coition Coercion Curious Denver Desertion Design Disrobe Disconnect
 Dissipation Dictionary Done Does Does he Eat Early Earth
 Expense Experimental Executioner Fonce Fences Festivity Finger
 [Formality
 Hang Him How Hung Ice Important Improper Import
 Imprecate Intimation Inundation Ingenuity In relation to Introduce
 [Inherited Inning*
 Inability Insensibility Intercede Indiscrete In reply In consequence In
 [in the
 Irrigation Irregular Irregularity I understand Lithograph Making a
 [Mental Mentioned
 Menial Meanness Myself Mystery Nurse Nurses Oats Object
 Obey Obligation Out Our Over Partial Preposition Proposition
 Principality Purse Purses Quite Quotation Question Rest Restoration
 Restaurant Restitution Righteous Regulation Sang Sciatica Self Sense
 Session Seize Seemingly Sensation Shall Situation Sings Sinfulness
 Sinlessness Song Speak Sprang Stationery Stated Steam Sustain
 Suspect Superannation Superb Submit Surplice Taking the Tedious
 [Termination
 Temperament Thyself Thinker Thankful Transmit Trillion Until
 [Unconcerned
 Undergo Understood Unto Unfit Unhappy Urn Vanquish Verse
 Verses Vitiate Was Well We Who Whose Which
 What When Where Will With Would Yourself Yourselves

VERBS, ADVERBS, PRONOUNS, &c. EXEMPLIFIED.

Am	Am not	Are	Are not	Any	Any other
Always	At all	As	Be	Been	Best
Can	Could	Could not	Come	Cannot	Do
Does	Done	Down	Do not	Each	Ever
Every	He	Her	His	Had	Had not
Have	Have not	Is	Is not	Is he	It
It is	I	Let	Look	Make	May not
Many	My	More	Might not	Much	Most
No	Not	None	Our	Other	One
Shall	She	Should	Such	Some	Should not
Shall not	They	Thy	That I	This	These
That	That you	Thus	Thou	Was	Were
Will	Will not	Would	We	Went	Why
Why he	Why are	Ye	You	Yes	Yes sir
Yours truly	Am I not	I am	I may	Has he	He has
Has she	She has	Are we	We are	Are they	They are
Are you	You are	Have I	I have	Had they	They had
They do	They can	They cannot	You had	Had you	You do
You will	Will you	I shall	Shall I come	They were	They were not
Were they not	Can I	I can	May he	He may	Could they
They could	They could not	I think	I do not think	Do you think	[Can you not
Should that come	They will come	You will see	You will find	When I come	[Let me see
I have been	They have been	You have been	Would have been	We have	[been That is all

WORD SIGNS.

Eh Ah Accept Acknowledge Attached Appropriate Also Always
 Almost Already At first Arrange Account Anyone Anything FAT once
 Balance Before Because Between But Better Can't Cannot
 Come Common Can Comment Commend Could Conduct Consider
 Considerable Consequence Correspond Done Down Do not Different
 Did I Defendant Exchange Every Exact Exaggerate Equal Everything
 [Difficult
 Everywhere English Enough Extraordinary From Fact Full Future
 First Find Great Good Get Got Government Gentleman
 General Her Here Hundred Into In it Indeed Instead
 In order to Important Impossible Immediate It would Just Judge Jury
 Neglect Last Let Little Language Length Men Many
 Might Met Meant Made Message Month Must Most
 Much Members My own Majority None Nothing Nearly Necessarily
 Number Only Occupies One Old Office Opportunity Object
 Put Paid Poor Proper Property Perhaps Parliament Public
 Possible Pleasure Quite Quote Question Rather Right Received
 Result Remember Represent Representative Said Says Should Shall
 So Sometimes Sir System Something Some Somewhat. Son
 Security Such Success Succeed Successful Subject Substance Strength
 Suppose Spirit Suggest Sufficient Special Take Tell Than
 Them Think Thank Thousand Thus This Therefore To-day
 To do To it Time Taken They have Upon Usual I understand
 Understand Understood Understanding Unnecessary Us Very Would
 [Would it
 Would a We We are What When Where Which Whom
 Well Wheel With Without Why Why he Your own Yours truly

The New Shorthand.

ya	o	o	o	o	o	o	o
ce	o	o	o	o	o	o	o
ot	o	o	o	o	o	o	o
er	o	o	o	o	o	o	o
nt	o	o	o	o	o	o	o
ult	o	o	o	o	o	o	o
ng	o	o	o	o	o	o	o
ire	o	o	o	o	o	o	o
an	o	o	o	o	o	o	o
ad	o	o	o	o	o	o	o
ary	o	o	o	o	o	o	o
ny	o	o	o	o	o	o	o
ost	o	o	o	o	o	o	o
rily	o	o	o	o	o	o	o
ect	o	o	o	o	o	o	o
blic	o	o	o	o	o	o	o
ved	o	o	o	o	o	o	o
hall	o	o	o	o	o	o	o
son	o	o	o	o	o	o	o
gth	o	o	o	o	o	o	o
han	o	o	o	o	o	o	o
lay	o	o	o	o	o	o	o
nd	o	o	o	o	o	o	o
uld	o	o	o	o	o	o	o
il it	o	o	o	o	o	o	o
om	o	o	o	o	o	o	o
uly	o	o	o	o	o	o	o

HOW TO LEARN THE WORD SIGNS.

As the best method of learning the word signs Mr. Bernard De Bear, the well-known English shorthand writer and teacher, gives the following, in which I fully concur:

"Take a double sheet of foolscap paper and fold it over into folds which will give about twelve divisions in all. Copy from the list neatly and carefully the signs you are about to learn one on each line. Having thus filled the first column, close the book, and endeavor at once from memory to transcribe into longhand in column two. The words having only just been copied this should prove no difficult task, but any blanks should be filled in from the key and underlined to denote that the signs were not remembered. This done, fold under column one so as to leave only the longhand copy in column two visible, and transcribe those into shorthand in column three so nearly as the memory will allow. Gaps can now be filled in from column one, which, however, should not be resorted to until the attempt has been made to work through the entire list. Then re-transcribe the shorthand lines on column four and so on to the end shorthand into longhand and vice versa. It may be guaranteed that by the time the twelve columns have all been filled in the manner indicated, that particular set of words or phrases will have been almost thoroughly mastered. I have tried this plan with the dullest of pupils, with those whose memories seemed to be an altogether unknown quantity, and I have rarely known it to fail. I have since used it in other than the studies and always with equal success."

The student must not overlook the importance of constant review. However well as he may think his previous tasks have been mastered, the need of unremitting review is imperative. It is too often taken for granted that what was known last week must, as a matter of course, be well known to-day.

REVIEW YOUR WORK OFTEN.

ward
cher,

into
n the
e on
, and
nd in
ould
n the
ered.
hand
nd in
now
e re-
n the
four
ersa.
ve all
ds or
tried
ories
arol

stant
have
It is
st, as

WORD SIGNS

AS

SPEED FACTORS.

WORD SIGNS, AS SPEED FACTORS, EXEMPLIFIED.

We acknowledge to-day with thanks the receipt of your favor of the first
 [June with draft for one thousand dollars
 and the customary exchange enclosed, which we place to your credit and
 [and accept it in full of our claim.

We thank you also, gentlemen, for being so very exact in your explanation.
 [We consider that nothing in the English language
 could be more explicit. Nearly everything necessary to finally arrange the
 [difficult subject between
 us will be sent to you at once. Your representative, who, we understand,
 [also went security for the debt,
 was here to-day, and in order to prove to you that we do not exaggerate
 [anything in our correspondence we
 send you attached to a receipted account his special comments. Further
 [explanation is unnecessary. Yours truly.

-2-

Your message and appropriate letter of the tenth has been received and is
 [before me. In reply would say in
 common with perhaps the majority of the members of this club, I at first
 [thought your language extraordinary, coming, as it did,
 from our representative in parliament, but upon reconsideration I must
 [necessarily admit that the substance of what you quote
 is quite right. As a public man you represent not only our members, but
 [also a number of others
 who perhaps hold diverse opinions on the question at issue, and in conse-
 [quence I suppose we must modify
 many of our views. As such a matter is always very important, allow me to
 [suggest that sufficient
 time be devoted to it to ensure a proper understanding of the new views as
 [now expressed. Neglect of the opportunity to do so
 might possibly result in alienating a great many of the good members from
 [the government, but this, I understand,
 would be very much against their present inclination. If possible, I shall
 [write you at considerable length on
 this subject later on. With best wishes. I am, yours truly.

-3-

Your favor of the 5th has been received. You will please furnish us with
 [references relative to your business standing.
 It gives us great pleasure to testify to his character as a gentleman and a
 [man of business.
 The goods have been forwarded to you per American express to-day. En-
 [closed please find their receipt.
 I am in receipt of your letter of the 16th, with prices and terms, which I
 [find to be entirely satisfactory.
 We are sorry to learn from your letter of the 8th that we made a mistake
 [in shipping the goods. Yours truly.
 Thank you for your kindness and the interest which you have taken in my
 [welfare. I am, dear sir, yours truly.

The New Shorthand.

The shorthand notation is organized into three distinct sections, each separated by a horizontal line. The first section contains approximately 10 lines of symbols, including numbers like '2', '4', and '9'. The second section contains about 12 lines of similar shorthand. The third section contains about 10 lines. The symbols are highly stylized and cursive, typical of shorthand systems. Some symbols are accompanied by small numbers or dots, possibly indicating specific phonetic values or word boundaries.

first
last
and
sim.
tion.
age
the
een
and,
ebt,
ate
we
ther
uly.
and is
y in
first
did,
must
uote
but
hers
nse-
dify
e to
ient
ys as
o so
from
and,
shall
h on
with
ing.
nd a
ess.
En-
elpt.
ch I
ory.
take
uly.
my
uly.

WORD SIGNS AS SPEED FACTORS CONTINUED.

I suppose that you meant to write me a letter, instead of which you have
 [put into a poor envelope a
 little leaf of brown paper with nothing on it but the word One Hundred,
 [which is rather a rich joke.
 I am always very glad to hear from almost anyone who occupies a chair
 [in the old office, but just now
 it would be specially pleasing to receive such a communication from a gen-
 [tleman about your size. Please do not forget to correspond.
 Anything and everything seems to be done in a different manner down here
 [from what it used to be, and it occupies my time
 fully in getting used to the new system. In general I succeed, but some-
 [times I think that my
 work does not commend itself to the gentleman in charge as being strictly
 [first-class. My brother William
 is here to-day, but says that he cannot remain very long. The object of his
 [visit is to test
 the tensile strength of some steel plates. They are all to be ready before
 [the end of the month, and I understand that his
 immediate return after making the test is imperative, as he has some valu-
 [able property to look after. Please
 remember me to my old friend Judge Clarke. If I were ever defendant in a
 [case to be tried by a jury
 I should like him to preside. It would be impossible for one to ever forget
 [his genial countenance.
 Wishing you success in your Klondyke mining undertaking, I am, yours
 [truly.

COMMON EXPRESSIONS IN LETTER WRITING.

Your favor of the 10th was received this morning. In reply to your favor
 [of the 16th would say. We have your favor of the 14th, contents care-
 [fully noted.
 My dear sir. It gives me great pleasure to hear from you. Please answer
 [our communication of the 20th immediately.
 We were pleased to hear from you at such an early date. Your orders shall
 [receive our prompt attention.
 We send you herewith amount of your commission. We shall give the
 [matter our immediate consideration. Please do so at once and oblige.
 Please ship the goods at your earliest convenience. In answer to yours of
 [the 15th will state. Thanking you for past favors we remain.
 Hoping to hear from you by return mail, we are yours truly. Please answer
 [this communication to-day if possible.
 We respectfully call your attention to the enclosed account. Your esteemed
 [favor of the 5th reached us in due time, for which we thank you.
 We have just received a telegram from your agent in Chicago. We shall
 [give your proposition our earnest and immediate attention.
 The goods shipped by you June 23rd have not yet arrived. Will you please
 [inform us at once the cause of delay.
 Your esteemed favor of the 7th is before us and contents carefully noted.
 [We thank you for your valued favor of the 15th. In reply would say.
 We wrote you on 14th, since which we are not in receipt of any of your
 [valued favors. Yours truly, Truly yours,

EASY READING LESSON.

Through life we all teach and we all learn. This world is a great school
 (house, where we find out what is
 good and what is evil, and thus get ready to act in some other sphere.
 (What we are at the end of this life we shall be when the next
 begins. We must spare no pains, then, when we teach others or ourselves.
 (We teach ourselves by our thoughts,
 others by our words. We must take care that we think and speak in a way
 (that we do not cheat or mislead ourselves
 by vague or hazy ideas. To save us from this we must learn to think in
 (words; we must get the
 habit of using them in thought with the same care which we use when we
 (speak or write to others. Words give a
 body and form to our thoughts, without which they are apt to be so vague
 (and dreamy that we do not see where they are
 weak and false. If we put them into a body of words we will, as a rule, learn
 (how much of the truth there is in them.
 When in that form we can turn them over in our minds. If we write them
 (out we find that in many
 cases the ideas we thought we had hold of fade away when we put them to
 (this test. If they prove to be of
 real value they are not only made clear to us, but they are in a shape where
 (we can make them clear to others. When our ideas
 float in our mind in a hazy way, and we are in doubt about them, if we talk
 (with others, as a rule, our doubts are
 solved by the fact that when we state them in a clear way we see the truth
 (at once. In most cases, what we say
 to others, not what they say to us when we consult them, settles our
 (doubts. We must not only think in words,
 but we must also try to use the best words, and those which in speech will
 (put most clearly what is in
 our minds into the minds of others. This is the great art to be gained by
 (those who wish to teach
 in the school, the church, at the bar, or through the press. To do this in
 (the right way they should, as a rule, use the
 short words which we learn in early life and which have the same sense to
 (all classes of men.
 They are the best for the teacher, the orator, and the poet. If you will look
 (at what has been said in prose and verse
 which has come down to us through many years, which has struck all minds
 (and that men most quote, you will find
 that they are in short words of your own tongue. Count them in Gray's
 (Elegy, which all love to read, and you will find
 that they make up the large share of all that he uses. The English of our
 (Bible is good, but now and
 then some long words are found, and they always hurt the verses in which
 (you find them. For instance,
 "Oh generation of vipers, who hath warned you to flee from the wrath to
 (come?" has one long word in it. The older versions
 had it "Oh BROOD of vipers." Read the verse again with this term and you
 (will feel its full force.

READING LESSON.

The excursion party was given two hours to get ready in, which is a very long time for a short trip, but they were mostly old folks, and it generally takes them longer than young people. What is the difference, sir? Can you tell me? Who are you going to take with you this trip? Will you please tell me, so things ready? May I put your name down for our little school pic-nic? (that I may get

No, thank you. I am very sorry, but I cannot accompany you this time. Be careful to take some money with you this trip so as to be on the safe side. The defendant will object to the charge of the jury. Yes he will. I am quite sure that you will be as happy as a clam when you get to the city. It is a very fine day, let us go to the river and take a bath. What did you say? I said take a bath, because I knew that you could not (swim. I shall see that you have a good time. How many horses have you got now? That work was well done and I shall see that you are well paid for it. I am (quite pleased with it. The question has been asked and is to be answered in full very soon sir. The advantage that one gets through the influence of associating with good (men is great. Are any of the men now at his house? I am to be there myself, so please do come and see me soon. I have hurt myself by taking part in that last campaign that is quite sure. My influence is not now what it should be nor what it has been. I will not come now for some time because I am to busy as you know. It has been said that you are going to be the next mayor of the city. Come and see me at any time when you have leisure. Go away. Be sure and be there by 1 p.m., because each hour is of value. It is now time to go home and see if tea is ready. We shall speak on the subject so you can understand my meaning (thoroughly.

The New Shorthand.

Handwritten shorthand symbols arranged in a grid, representing a sample of the shorthand system. The symbols are organized into approximately 10 rows and 10 columns, showing various combinations of strokes and characters used in the shorthand system.

es
e?
so
et
c?
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se?
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ly.

REASONS OF FAILURE.

I would name, first, a lack of special preparation on the part of young men
(for a special occupation or profession.

Most boys get a fair general education, and when that is done, take hold
(of the thing which promises the most immediate

return for their labor, not stopping to look forward to the end, or to consult
(their adaptability to the business or profession.

Some look only to see what standing it will give them in society; others
(consider if it will enable them to dress

in fine clothing and make a good appearance. Next stands the mistake of
(young men in being

in too much of a hurry to spend money as fast as others, a desire to be con-
(sidered in better

circumstances than they really are, and a pressure to get ahead faster than
(they learn their business. In this way

one often climbs a ladder before the foundation is made secure and after-
(wards when he has to take the

responsibility, does not know all his business, and has to entrust a part of
(it to others, and does not know whether

they are doing it right or not. By and bye, when he thinks he is safe and
(out of danger, the foundation

corner, which he trusted to some one else, has given way, and he is over-
(thrown. He needs to know his

whole business, so that he can tell when it is done right. Another great
(mistake is, that when a young

man sees his name on a sign, he is apt to think that his fortune is made,
(and so

begins to spend money as if he had already got beyond any chance of fail-
(ure. Another common mistake

is, that men, old as well as young, are too ready to use their credit, not
(realizing that the goods bought on

credit are not theirs, and that a pay day is coming. When they find their
(notes coming due and have not

the money to pay them they are tempted to sell goods without a profit for
(the sake of getting the

money, or a note which they can turn into money. Just the moment a man
(is obliged

to do that, he is not a master of his own business; and, as a rule, it is only a
(matter of a little time when he will

have to go down. Let a young man fear God, be industrious, know his
(business, spend a

little less than he earns, and success is sure." The want of the age. "It
(has been truly said that the

great want of the age is men. Men of thought; men of action. Men who are
(not for sale. Men who are

honest to the heart's core. Men who will stand for right if the heavens fall.
(Men who can tell

the truth and look the world and the devil right in the eye. When we can
(have such men we shall have a better world"

The New Shorthand.

The New Shorthand is a system of shorthand developed by Platt Rogers Spencer. It is a form of shorthand that uses a combination of letters and symbols to represent words and phrases. The system is designed to be easy to learn and use, and it is based on the principles of phonetics.

The shorthand is written on a set of four horizontal lines, which are used to indicate the pitch and tone of the voice. The letters and symbols are written in a way that is consistent with the natural flow of speech, and they are designed to be written quickly and accurately.

The shorthand is used in a variety of contexts, including business, law, and journalism. It is a valuable tool for anyone who needs to take notes or write quickly. The shorthand is also used in the field of stenography, where it is used to transcribe spoken words into written form.

The shorthand is a highly efficient and effective system of shorthand. It is easy to learn and use, and it is based on the principles of phonetics. The shorthand is a valuable tool for anyone who needs to take notes or write quickly.

men
 lon.
 hold
 plate
 suit
 lon.
 hers
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 ke of
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 e the
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 e and
 ation
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 and so
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 , not
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 e not
 t for
 g the
 man
 lliged
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 end a
 " It
 t the
 o are
 o are
 e fall.
 n tell
 e can
 rid"

≡ CALIGRAPHY ≡

Months of the Year.

January	February	March	April
May	June	July	August
September	October	November	December

Phrases in which the Connecting Word may be omitted.

Again and again By and by Better and better

Day by day Day after day Each to each

Hand in hand Higher and higher Hour by hour

Hand over hand More and more

Nearer and nearer Out and out Over and over

Place to place Side by side Time and time

From time to time Year to year Year after year, &c.

Master the principles thoroughly.

Ludicrous Advertisements.

Handwritten text in shorthand script, enclosed in a rectangular border. The text is arranged in approximately 15 horizontal lines, each containing several characters and symbols. The script is highly stylized and appears to be a form of shorthand or cursive writing. The characters are dense and often connected, with some lines starting with a small circle or dot. The overall appearance is that of a collection of examples or exercises in shorthand.

WORDS AND TERMS.

One set of words and terms are of frequent occurrence in divinity, another in law, another in science, another in general trade or commerce, &c., while the professional reporter will find an increased list useful in dealing with general politics and literature. These he will have no difficulty in contriving for himself to any extent that may be deemed necessary or useful. One of the fastest shorthand writers on this continent (Mr. Dement) says "No author can make his system so perfect that the reporters who use it will not change it to fit their idiosyncrasies."

SHORTEN BY APHERESIS.

Aphesis is the omitting of an initial syllable. There are certain words in which the dropping of an initial syllable does not impair the legibility in the least while it adds to speed, *e.g.* He 'gan for He began; We 'ceived for We received; We are in 'ceipt for We are in receipt; On this 'casion for On this occasion; 'joyment for enjoyment; 'ployment for employment, &c. The letter H too may almost always be omitted with safety, thus 'eaven may be written for heaven; 'ouse for house; 'appy for happy, &c. These principles may be applied to any word in which the legibility will not be affected by the omission.

GENERAL RULES FOR ABBREVIATION.

"The exigencies of verbatim reporting forbid the writing of any sounds which the writer does not require as aids to legibility. Note down the leading sounds (only) of spoken discourse. Omit many of the less prominent sounds. A long word can usually be abridged without danger to legibility, either by omitting a syllable or by making the first part of the word stand for the whole, *e.g.* Univ. for University."—*Everett*.

"As long as the leading sound of a word is clearly defined and its individuality secured it matters not how short the outline is. As the writer gains confidence he will improve and shorten the outlines of words."—*Cobbin*.

ABBREVIATING PRINCIPLES.

"At the same time that the hand is trained to speedy manual action, the brain must be trained to speedy mental action. The rapid reporter is obliged not only to write fast but to think fast, and slowness of thinking is a serious impediment to the achievement of fluent graphic processes."

"The same form that represents a verb in the present tense, may (after the auxiliaries am, have, was, &c.) be used generally to indicate the past participle of the verb, thus Has be; Was give; Is confine, can of course only mean; Has been; Was given, &c."—*McDevitt*.

"Vowels constitute an important part of shorthand. I have seen the time when I would have given the price of the transcript for a single vowel."—*Demeud*.

"We venture to say that a system founded on such views (the omission of vowels in reporting) can never meet the requirements of common life. Common people cannot do without vowels and even "experts" are beginning to express the need of them."—*Everett*.

"For the purposes of shorthand it is necessary that words should be written in the briefest and most contracted form consistent with graphic facility and phonetic symbolism. Every word contains as an atonic part, so to speak, some indispensable syllable and this syllable contains the strong and significant factor or factors in the words sound, and it gives therefore the clearest clue to the determination of the word itself. The one comprehensive precept to be borne in mind is this:—*In symbolizing sounds be only as specific as legibility demands and as speed requirements permit.* The learner should very early in his shorthand practice accustom himself to observe the strong and significant syllable or syllables of each word that he writes. His ability to decide immediately and intuitively on this element in the word will be of great service to him when he comes to apply in his reporting practice this most important principle of contraction."—*McDevitt*.

"When a word, because unfamiliar, is indistinctly understood, the vowels are generally more clearly heard than the consonants, and though the consonant outline may be incorrect, a clearly expressed vowel may be so wonderfully suggestive as to settle beyond doubt the word intended."—*Brown*.

The foregoing extracts from the leading shorthand authors prove that it is not necessary to write out every word in full. In most cases the *leading sounds only* are amply suggestive of the whole and the writing of more than these is unnecessarily fatiguing to the hand. In this system vowels are so freely used, even in the fastest reporting, that contractions can be made which dare not be attempted in those systems in ordinary use in which the vowel sounds are fixed upon by *guess* and (to quote Mr. Brown) "the syllabic place of the accented vowel in a word of five or six syllables must also be guessed at." Speaking of the characteristic indefiniteness of vowel representation in Pitman's Phonography Mr. Bishop, author of "Exact Phonography," truly says, "What matter of surprise is it that so little progress has been made in the teaching of shorthand in schools, in view of this inexact state of the art?"

On the following pages a number of familiar words and frequently occurring phrases are given in an easy suggestive style of contraction which will lead the student to form contractions for other words for himself.

When these examples are fully mastered he will have arrived at the point where he needs no further assistance in this line from the text book, he will then be quite able to write any word in the English language without hesitation.

To memorize these contractions in the shortest possible time, follow the instructions given for learning the word signs.

PUNCTUATION.

In fast reporting there is not much time for punctuation and the long thin stroke representing a period is about the only mark used. "Amanuensis" work, however, is generally dictated at a much lower rate of speed and may be properly punctuated.

CONTRACTED OUTLINES.

Anyone Anything At once Already At first As his As has As to his
 As you are Are not As well as As far as As soon as After all Afterwards
 (Altogether
 Arrange Business Cash Catch Credit Coming Consequence Comprehend
 Connection Connected Discount Engineer Entirely Extraordinary Exhon-
 (erate Exact
 Esquire Faithful Forward Following Falling For ever First For his
 For to For it Is his Is as Has as Has it Have been Has been
 Had not Had done He did He was How would How do Here Herewith
 In the In these In that Into Into the In his Instead Indeed
 In it Instant In reply In order to In fact In which Investigate Investigated
 It is It has Is it Seat Is he It would It would not It would be (It ted be)
 It will I am not I may not I have been I have not I will If it is It will not
 If you are not I understand I do I do not I do not know I do not know
 (whether Knowing a Knowing the
 Knowing their Language Loss Laws Mentioned Maturity Men May be
 Mamma Might Made Meant My own Must have been Mortgage Message
 Name Naturally Necessary Nearer Nearly Next Office Ought
 Opinion Or On Of course Ourselves Observe Ones own Per cent
 Possible Possibly Practical Permit Permitted Pleasure Please Premium
 Preparation Quite Question Qualify Reference Request Rectitude Record
 Rather Require Recognize Really Religion Religious Should be Should
 (have been
 Superior Some Son Sent Is not That to be That it be That would be
 That That he That is That he is They are There are That are This his
 Thither The other This has To have To have been They have been
 (There have been To it
 To do To-day To us To our To that To the To him Time
 To which Together This or that Thus Think Thank Thousand Treasurer
 Under Understand Understood Understanding Very easy Wish We shall
 (We do not

REPORTING CONTRACTIONS ELUCIDATED.

We may not Will not With one Why Why did Yes Yesterday With my
 With him With it We are We have been We do We may be able
 (We would have been able We hope to be able
 We trust you will be able We have been We shall We will Would he
 (Would that Would that he Would the
 Would there Would this Would they Would we Would be Would it be
 (Would a man It would be (It ted be)
 What would What would be What would the What to What it What do
 (What was What was your
 What he was What it was What doing there You will You may With
 (reference to With regard Whereabouts
 Advantage Advertise Advertisement Able to At the same time Accord-
 (ing to Accordingly About
 About it About to At all events As much as At any rate Astonish As a rule
 (Any other
 Anywhere At least Anticipate Against At length Abandon Abandonment
 (Adjustment
 Acquaint Brother Brethren Beyond Church Character Christ Christian
 Christianity Correet Corrected Defendant Did not have Do you think
 (Distinguish Expense
 Experience Extinguish Establish Evidence For the purpose of From
 (this point of view Frequently Future
 House How long have you been Imagine In full Influence Individual
 (In other words Inasmuch as
 Inquire Indefinitely Indiscriminate Indispensable Independence Intel-
 (ligence Intelligently In reference to
 In regard to In accordance with In this connection In the first place
 (In the first instance Irrelevant I should think I do not think
 Jesus Jesus Christ Journalism Knowledge Large More than Mr Mrs
 Manufacturing Notwithstanding Not to my knowledge Not that I remem-
 (ber Not that I recollect Nevertheless Over and above On this occasion
 On one occasion On the one hand On the other hand Push Previous
 (Privilege Peculiar Parallel
 Plaintiff Practical Practicable Practicability Recollect Righteous
 (Respecting Respectfully
 Railway Resolved Somebody Several Substance Subjected Society
 (That is to say
 Two or three Truthful Testimony Towards To all intents and purposes
 (Did I understand you to say Undoubtedly Very much
 With regard to Whereabouts Will you undertake to say Of your own In
 (your own I do not know You do not know He does not know
 We do not know She does not know They do not know I do not know
 (whether She does not know whether You do not know whether
 (They do not know whether Entertain
 I have been He has been Has he been Have you been Had done To the
 (With us With use
 Once upon a time These are reporting contractions Interrogation Ex-
 (clamation Period

SERMON BY REV. T. J. THOMPSON.

The New Shorthand.

~~~~~ 3-1896.  
 208 1-2-3- . . .  
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SERMON BY REV. T. J. THOMPSON.

The New Shorthand.

1. The first line of shorthand is a series of connected strokes, including a large 'S' shape, a 'P' shape, and a 'T' shape, followed by a 'V' and a 'W' shape.

2. The second line continues with a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

3. The third line features a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

4. The fourth line shows a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

5. The fifth line contains a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

6. The sixth line displays a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

7. The seventh line includes a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

8. The eighth line shows a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

9. The ninth line features a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

10. The tenth line contains a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

11. The eleventh line displays a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

12. The twelfth line includes a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

13. The thirteenth line shows a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

14. The fourteenth line features a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

15. The fifteenth line contains a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

16. The sixteenth line displays a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

17. The seventeenth line includes a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

18. The eighteenth line shows a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

19. The nineteenth line features a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.

20. The twentieth line contains a 'P' shape, a 'T' shape, and a 'V' shape, followed by a 'W' shape and a 'Z' shape.







**KEY TO FOREGOING SHORTHAND PLATES.**

Sermon preached by Rev. Thomas J. Thompson, pastor John Street Presbyterian Church, Belleville, Ontario, on Sunday morning, May 3rd, 1896.

Exodus 20th chapter, 1, 2, 3 verses, "And God spake all these words, saying, I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. Thou shalt have no other gods before me."

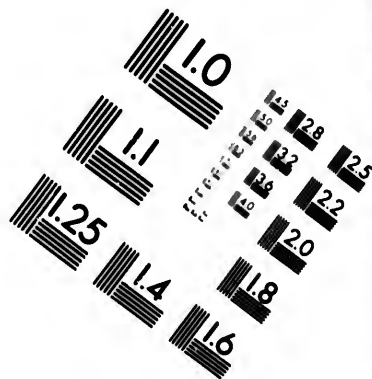
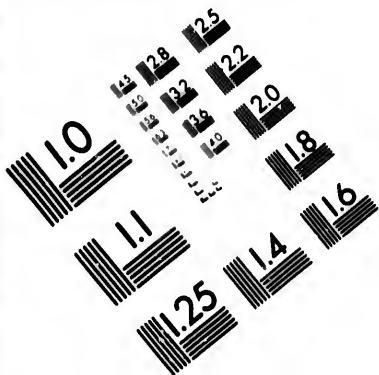
The Ten Commandments or the Ten words were written on solid blocks of granite. Granite is the oldest rock we know. It is the foundation of the world, more solid, more enduring than all other strata. It is the rock formation which might be called the back-bone of the earth. It reaches across whole continents, it links the hemispheres by adamantine bands which stretch beneath the oceans, and all the races of men have its ribs beneath their feet, as the most solid and most enduring of foundations.

In this respect it is a fit emblem of duty. Duty is something which cuts across all fine distinctions, something which is before, and something which is after every other consideration. Duty is something universal and everlasting. But furthermore, just as the granite on which the Ten Words were carved, was fused and forged and wrought together by a fire in the earth's centre, so the Christian law of duty was the outcome of the fire of Divine love. It springs from the heart of God. We ordinarily think of duty as something we must do, something we are, in a sense, compelled to take up; but this is a one-sided view; we might say, a distorted view. For duty, as a matter of fact, has exactly the same character as the gracious, kindly, generous, admiring, tender movements of the human affections. Duty, properly understood, is the law of love.

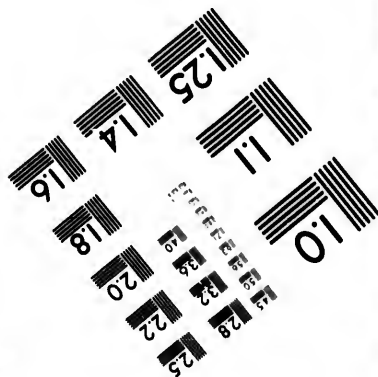
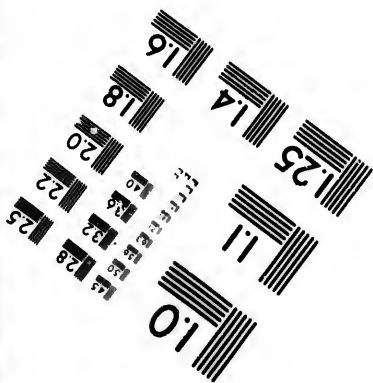
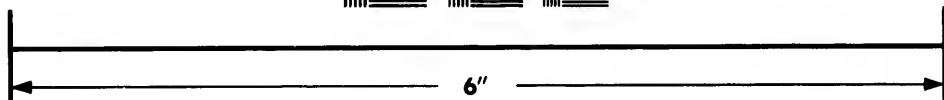
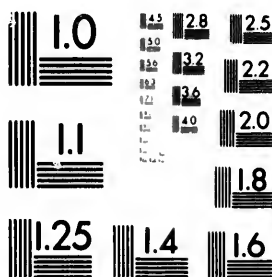
"Stern law-giver! yet thou dost wear  
The God-head's most benignant grace;  
Nor know we anything so fair  
As is the smile upon thy face."

It is just the same in our earthly relations as it is in our heavenly relations.

Most young people are apt to think that the rules of the home are a little rigid, a little severe; but as we grow older we can see that if our parents had hated us, they could not have shown it in any better way, than by allowing us to have our own reckless fling.



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16 19 22  
17 20 28

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God is love, and Christ has shown that love, by giving us the command to love God and love our neighbor. This, indeed, is why God puts it in the form of a covenant, as we saw the Ten Words to be, in our discourse last Sunday. It is not a mere contract, in which he promises so much good in return for so much obedience; but it is a covenant; the charter of our interest in things that are higher. One might put it in this way:—You obey the laws of your own nature, and you will reap the reward in your own bosom. That is the matter summed up in a word.

The Ten Commandments or Ten Words are generally divided into two tables, the one expressing our duty to God, and the other our duty to man. Thus, our Saviour put all the Commandments into two great Commandments:—“Thou shalt love the Lord thy God with all thy heart and with all thy mind,” and “Thou shalt love thy neighbor as thyself.”

It is suggestive to notice the order of the words in each table. 1st, we have the Commandment affecting the heart, dealing with the affection, or inner disposition; then, one which affects our speech; next, the outward action; and the fourth Commandment gives a special time for religious duties. In the second table teaching our duty to our fellow-men, the order is reversed. 1st, we have action:—“Thou shalt do no murder or stealing or adultery.” Secondly, we have speech.—“Thou shalt not bear false witness.” And thirdly, we have the inner hidden feelings dealt with; the state of the heart is emphasized.

Midway between these two tables of duty stands the 5th Commandment:—The love and reverence due our parents, which is the highest earthly type from which we learn our duty to God. “If we love not those whom we have seen, how shall we love those whom we have not seen.”

If I wanted to make a picture representing this moral law, as comprised in this table of duties, I would sketch an arch, supported by two pillars. Each of these pillars would rest on the heart, and for the key-stone of the arch I would put the 5th Commandment. You see the picture:—“Thou shalt love the Lord thy God,” or “Thou shalt have no other gods before me.” One pillar rests on the heart, Love to God. The other pillar, as we have said, rests on the heart also, love to our fellow-man:—“Thou shalt not covet,” a heart-searching word. The arch of duty is thus rooted in affection.

"Son, give me thine heart." "We love him because he first loved us." "If ye love me, keep my commandments."

"And God spake all these words, saying, I am the Lord thy God, which brought thee out of the land of Egypt, out of the house of bondage." I am Jehovah. The meaning of this word is significant. The word itself is made up of three parts of the verb "to be," which *was* which *is* and which *ever shall be*. Jehovah the absolute, self-existing being! That perhaps would be the first thought to come home to the mind of the Jew. God an absolute, certain fact or reality behind all things. Secondly, not only a fact, but a person, not a mere stream of tendency, or a principle that makes for righteousness; I am Jehovah! But thirdly, "I am the Lord thy God." A person who reveals himself in history, as well as in creation; The Lord thy God. The God of their fathers. We might add that he revealed himself specially in the history of Israel. Fourthly, revealing himself as a redeemer, first of all from the bondage of Egypt, but that was only a type and pledge of all future deliverance, so far as man would feel his need of a deliverance. The deeper the need, or the greater the need, the greater the deliverance. "The Lord thy God, which brought thee out of the land of Egypt."

Thus were the Jews taught the nature of God. When this word came to be fully understood, it taught Monotheism, and that is its teaching to us to-day. "I am the Lord thy God."

The simplicity of this Commandment is corrupted by paying Divine honor to any other than Almighty God, or by putting anything else in his place in our worship.

Let us now ask in a practical way:—What does God *mean to us*? We *say* that he is the Author, the Creator, and Preserver of the Universe; but what, as a matter of soul-experience, does God really mean to us?

Some of you will remember a lecture that was given in our Church, by our Missionary in Formosa, Rev. Dr. Mackay, and you will remember his telling us the important part which ancestor-worship plays in the religious life of the Chinese. Now, in that fact which Dr. Mackay brought to our notice, there is a suggestive line of thought:—What does that ancestor-worship mean to the Chinese? He also has his thoughts of God, the great Author, and Creator, and Preserver of the Universe. He has heard much, in a vague way, about spirits, and bogies and demons. He is half afraid of

them all. They loom up before his imagination vast and weird in their proportions, and so far as his experience is concerned, they are unknown and far away. But his ancestors—they are his fathers, the nearest friends he has known, the most real support, whose acquaintance he has ever made. His ancestors! He knows them; they have fed him, cared for him, loved him tenderly, and in every way have shown their interest in him. Hence, while he has heard of great spirits and wonderful powers, he worships the thing which is most real to him, his ancestors.

Now, in the light of that fact, let us ask ourselves again to-day:—What does God really mean to us? Is he, indeed, as real a father as any earthly parent that ever cared for his child? Our Christian philosophy has taught us that God is the infinite Father of us all. Aye, before a father's care began, and after a mother's love had ceased, God the infinite heart of love cared for us and loves us still. The proofs are ample, and varied, and constantly recurring. Look at Nature! He tells us there of His love. By the marble beds that give of their treasures to adorn our edifices, by the fertile soil whose depths hide vast granaries, by the waters teeming with fishes, the cattle on a thousand hills, and by the waving corn in numberless valleys; by all the beauties that charm our senses, this earth, prepared for man's abode, proclaims the love and constant care of our Heavenly Father. God made all these things and provided all these treasures. Speak of inexorable law, and chance, and the process of evolution, and you are only stammering out what is told more plainly by reverent science, and clear-headed philosophy everywhere; you are only spelling out the great truth, that this earth is God's work-shop. "The time-garment of the Eternal," God's work-shop, showing the presence of a well-defined plan, and this plan speaks to us of a Planner. This Earth, this whole Universe, is a system, and this system has its centre, its head, its organizer, its director. And what is true of the physical universe is also true of the moral universe. Everything that happens becomes part of one great plan. There are, it is true, wheels within wheels; there is action and inter-action; there are backward movements as well as forward movements; but amid all these, the one grand purpose of the Infinite is being wrought out. "For He maketh even the wrath of man to praise Him; the remainder of wrath he shall restrain."

As a clerical friend of mine said, not long since, in giving expression to a thought we had tried to work out together, in our mutual intercourse:—"It seems to me just like this, if I knock my head against the wall, there is a lump on my head, but I trust it will keep me clear of that wall in the days to come, and will help to keep somebody else out of danger at the same time." Very true! The individual will suffer as a consequence of his blunder, his rashness or his fall in sin, but the lesson will be learned, and the deeper, fuller purpose of God will not be hindered even by that barrier. It is the same truth put in another way by the poet:

"I walked through the woodland meadows  
Where sweet the thrushes sing,  
And I found on a bed of mosses  
A bird with a broken wing;  
I healed its wound, and each morning  
It sang its old sweet strain,  
But the bird with the broken pinion  
Never soared so high again.  
But the bird with the broken pinion  
Kept another from the snare,  
And the life which sin had stricken  
Saved another from despair.  
Each loss has its compensation  
There is healing for every pain;  
But the bird with the broken pinion  
Never soars so high again."

And this law is what gives force to the Commandments of the Eternal. They are not simply the voice of some fearful Being speaking from the sky, who threatens us with pain unless we obey Him. They are the voice of man's own inner conscience,—"Thou shalt have no other gods before me," When we stop short of God, when we rest content with any lower ideal of life, we dishonor God, for this is the chief end of man, and the chief end is the only worthy end. This is the end we should keep in view while we are struggling for our daily bread. While we toil for the better care and happiness of our families, while we plan and work for the accomplishment of our duties as husbands, wives, fathers, mothers, children, brothers, sisters, citizens, neighbors, friends, let us ever keep in view this sole, worthy end of all our efforts.

"Thou shalt have no other gods before me." Let us remember the position in which we stand as mortals. Let us remember

the final test of all our labors, the test of the last judgment. I gave thee thy life, thy capacity, I set thee to do thy work; how hast thou done it? What has had first place in thy life? What hast thou made thine end and aim? Self? Comfort? A place in the passing affection and esteem of thy fellows? Wealth? Is that all? Any one of these, or all these is not enough. Thou canst not carry these with thee. Only the honest conviction that thou hast struggled and prayed and wrought faithfully to keep God first will satisfy the demand of that final Judgment, satisfy the demand of thine own inner soul when it views its past in the light of eternity.

Thou shalt have no other gods before me. No stock, or stone, or image graven by a cunning artist may have a place in our homes or on our altars, but in the sanctuary of our hearts what idols have we set up? Can it be said of us that we have chosen some other besides the eternal? Or indeed may it be said of us that our sanctuary is void of any God who can stir within us emotions of dread or delight? Are our lives godless? O thou who searchest all hearts, purify us from the love of what is not good. Save us from godlessness. Purge us from idols that our wayward hearts set up instead of thee. Cleanse the thoughts, the imaginations, the intents of our hearts and reign in us both to will and to do of thy good pleasure. Amen.

"Courage, brother, do not stumble  
Though thy path be dark as night;  
There's a star to guide the humble,  
Trust in God and do the right.  
Some will love thee, some will hate thee;  
Some will flatter, some will slight  
Cease from man and look above thee,  
Trust in God and do the right."

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EXAMPLES

OF

WORD-JOINING

OR

PHRASING

**EXAMPLES OF WORD-JOINING OR PHRASING.**

Your mamma is coming to-day.

I should rather think not.

Were you really speaking to me then?

You ask too many questions.

Oh sir, I think you really should not say that.

Extraordinary questions require time to answer.

I do not question that, sir.

What you said to me is not true.

Just as you please as to that.

What were you speaking about?

What is your idea?

It must not necessarily be right.

It seems impossible to put that little reptile out.

That interesting man should be seen.

I will not be seen in his company.

Public opinion is in his favor.

I said that in such societies most of the members are good men.

When will you find time to repair that for me?

Of course it is not necessary to do that just now.

Is it not, then I think I'll be sure to do so.

Oh, send me six reed bottom chairs.

There seems to be something wrong there now.

Does it seem possible to do that in this manner?

It would be as much as the thing is worth.

I am a busy man of affairs.



P      **The New Shorthand**

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## PHRASING.

"No one should fail to make the phrases which his daily work invites him to make. It is important that recurrent word-groups, which are usually spoken with more than average rapidity, (the different words of the phrase being blended like the syllables of a single word) should be represented by facile sign groups. The essence of practical phrasing has been well expressed by a veteran in this language:—Whenever words occur in juxtaposition frequently and can be joined without an effort, make a phrase. When you are in doubt about this do not phrase." It is far better to phrase too little than too much. As the stock of phrases which the writer is to use will consist mainly of the common-place, every-day phrases of ordinary speech, he must contract at the beginning no habits which may interfere with the ready use of such phrases. The beginner must not allow himself to write separately words which ultimately he should write constantly together. To this extent he not only may, but *must*, phrase. There are certain common-place phrases which no reporter ever writes as separate words, and which, therefore, no student should ever thus write. If in the early stages of his shorthand education he writes "I do." "You may," "Will be," &c., as separated words, the habit of doing so may later prove very hard to eradicate. In learning from the start to write for such common word-groups, their accepted sign-groups, he accumulates gradually that goodly stock of every day phrases which is to stand him in good stead during every future hour of his reporting experience. The gradual storing of the memory with a limited number of useful of phrase-signs is just as reasonable and necessary as the memorizing of useful word signs. If the tyro is to escape the dangers of the phrasing mania, he must not permit his mind to be occupied while he writes, with a straining effort to join words which come together rarely and casually. When the proper stage has been reached, he will find that graceful, safe, time-saving phrases will literally suggest themselves. That great desideratum, automatism—"the absolute disengagement of the mind, so far as consciousness is concerned, from the process of writing"—cannot be attained except by cherishing in every way uniformity of writing habits. Without fixity of practice, there cannot be automatism; and without a large degree of automatism there cannot be speed."—*Brown*.

## COURT REPORTING.

With regard to court reporting that eminent shorthand author, "Curtis Haven," says:—"The difficulties of court reporting are greatly magnified. It is often easier than some office shorthand work, therefore when an inexperienced stenographer is asked if he will report a case there is no need of his refusing if he has the speed and the time at his disposal. If he can write 120 words a minute from new miscellaneous matter he can report in full 99 cases out of a hundred occurring in any court."

Mr. Isaac Dement in his valuable book "Suggestions to a Young Reporter" says:—"If they are all talking keep in hand first the witness. Don't let *him* get away if you have to lose all the rest. 2. What the objecting counsel says, because when he is settling his bill of exceptions he must stand on the record of what he said and he might feel anything but good-natured if he found his objection was "immaterial" when he really said "incompetent." 3. What the Court (Judge) says if he should make a ruling; and 4 what the Examining Counsel, or the one opposing the objector says. I put him last because he is the least important in such an event, unless he should put a question during the melee which the witness answers, when he at once becomes important."

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PRELIMINARY PREPARATION.

Before proceeding to the Court House prepare a sufficient quantity of foolscap paper ruled with two perpendicular lines as shown in the shorthand plates following, and write all of the questions in column Q and the answers in column A. This will not only assist you in making the transcript afterwards but should you be called upon, in court, to read over any part of the evidence you will be able to find the proper place without hesitation. On no account sit *behind* the witness; you might as well be in another room. Do not hesitate to ask the witness to repeat something he has said so indistinctly that you could not catch it. It is no mark of a poor reporter to do this. Do not try to report in court with a pencil as you might, in the most intricate part, break the lead. Use a soft gold fountain pen.

## COURT REPORTING.

## TESTIMONY.

James C. Johnston being called as a witness on behalf of the defendants, testified as follows:—

Examined by Mr. Walker.

Please give the jury your full name and state where you reside.

James C. Johnston. I live in Clayton, Jefferson County, New York.

What is your occupation?

Master mariner.

Have you been sailing lately? Are you in commission now?

I am. I am in the employ of the St. Lawrence River Steamboat Com-  
pany.

How long have you been with that company?

Oh, about five or six years.

Have you been master mariner during all that time?

Yes, sir.

Are you familiar with the locality on the river known as the Lost Channel?

Yes, sir. I think I ought to be.

You think you ought to be? Now, sir, tell the jury do you consider it a safe  
channel to navigate?

With the right kind of steamer and a good pilot, yes.

What do you mean by "the right kind of steamer?" Is it not navigable for  
all kinds of steamers?

No, sir, it is too narrow and crooked, besides there is not water  
enough there for deep draught steamers.

Well, sir, let me ask you, do you consider the St. Lawrence or the America  
deep draught steamers?

No, sir, with good piloting either of these steamers is quite safe in  
navigating that channel.

Why lay so much stress on having good pilots? Are there any special diffi-  
culties besides what you have stated?

There are some pretty large rocks in two or three different places  
where it needs skillful piloting to avoid, especially when the  
water is low.

Is the water there very low just at present?

No, sir, it is not as low as it was last fall.

Now, sir, on your oath, do you consider Captain —— a good pilot?

Objected to. Objection sustained.



**COURT REPORTING.****TESTIMONY CONTINUED.**

What is your name ?

Jean Baptiste Quesnel.

You reside in Coteau Landing, do you not ?

Parlez-moi francais, je vous comprendrai mieux.

Oh, you speak English very well.

Non, je ne peux pas, Veuillez parler francais.

The Judge—The witness must be allowed to speak in French if he pleases.

Vous demeurez au Coteau Landing, n'est-ce-pas ?

Oui je demeure la en hiver.

Quelle est votre occupation ?

Je suis pilot sur le bateau a vapeur " Rocket."

Vous rappelez-vous le soir du 25 Octobre dernier ?

Oui, certainement Monsieur.

Ou etiez-vous, ce soir la a 10 heures ?

Je remontais le cours de la riviere sur le bateau " Rocket."

Etiez-vous a la roue ?

Oui, je conduisais le bateau.

A l'heure mentionnee avez-vous vu quelque chose qui devait attirer particulièrement votre attention ?

Oui j'ai vu un bateau qui venait a notre rencontre et qui etait joliment  
[pres de nous.

Portait-il des lumieres ?

Oui, j'ai vu les deux ; rouge et verte.

Et qu'avez vous fait alors ?

J'en ai averti le Capitaine.

Que vous a-t-il dit ?

Nous sommes bien dit il, dirige sur le babord et laisse-le passer.



**THE SPEED SECRET.**

From a perusal of the foregoing it will be seen that Caligraphy, with the slight modification as exemplified in the plates, is quite capable of dealing with the French language as well as the English. Any person who has mastered the lessons thus far and who possesses a fair knowledge of both French and English will experience no difficulty in reporting a witness giving his evidence in either language.

**SPEED.**

"Speed is the simple result of familiarity with your shorthand characters. When you can write and read your shorthand as easily as you write and read your longhand, your speed will only be limited by your manual dexterity. Practising for speed cannot well be combined with pleasure. It is a matter of pure business and it is the teacher's duty to see that the student understands this."—

*Dement.*

"Before the hand can act, the brain must dictate. Anything which retards the brain must retard the hand."—*Stricklund.*

"There is one subject of great importance and that is *rapid thinking*. To be able to write shorthand at a high rate of speed the student must think at a rate of at least 150 words per minute."—*McKee.*

By the kind permission of Mr. David Wolfe Brown, author of that gem in shorthand literature "The Factors of Shorthand Speed," a book replete with sound advice, one that I should advise every shorthand writer to procure a copy of, I extract the following:

**THE FOUNDATION MUST BE WELL LAID.**

"A serious and often fatal mistake made by the majority of learners is that in their eagerness to reach the advanced portions of the system—'to write as reporters write'—the rudimentary principles are studied too hurriedly and superficially. By dwelling upon the word-building principles until they become instinctively familiar, the learner is not delaying, but is hastening, his acquisition of reporting speed. It is this familiarity with word-building principles that enables the accomplished reporter to write new and strange words without loss of time and without getting 'rattled.' Speed practice cannot give agility of the hand so long as a hesitating and half-recollecting mind cannot promptly supply the hand with material upon which agility might be developed. The student must



be especially warned against slighting those principles of the system which, as he may think, will be rarely called for. If called for at all, however rarely, they need to be as familiar as any other part of the system. The failure to have them at one's finger's ends may, at some critical moment cause a mortifying 'break-down.' The student should aim from the start to write neatly, and especially to observe the distinction between light strokes and heavy. This distinction can be kept up even in rapid writing, if the habit of observing it be established by careful practice in the beginning. Nothing can be more beneficial to the student than to write off-hand from dictation, words upon which he has had no previous practice, but which can be correctly written in accordance with the principles he is supposed to have mastered. A most serious mistake is commonly made in entering upon 'speed practice' prematurely. Very often the student who says, 'Oh, I understand the principles of the system, all I want now is speed practice,' is in such an ill-tutored condition that 'speed practice' can do him no good and may do him harm. Before beginning 'speed practice,' the student should be able to write all the frequently-recurring words of the language (including the word-signs), absolutely without hesitation. He should also be able to write with less promptness all those every-day phrases, which no reporter fails to use, such as 'You are,' 'It is,' 'I am,' 'It may be,' &c. His preparation ought to be such as to enable him to begin 'speed practice' with a speed of at least sixty or seventy words a minute. Usually if he undertakes 'speed practice' at a lower rate than this, he is attempting to learn from 'speed practice' things that he should have learned before entering upon such practice, and that indeed 'speed practice' can never teach. Agility of hand can only be attained when the mind by prompt conceptions urges the hand to do its best. Moreover (and this is a most important consideration), when the writer is able to withdraw a large part of his attention from the matter written, he can watch his own writing habits, and can thus observe and correct his faults of manipulation, which otherwise must escape his attention. In acquiring shorthand 'the fingers are learning a new language, and for this reason the student should never omit repeating or re-writing what has been previously written, until the fingers move mechanically to the sound. Until 'his fingers move mechanically to the sound' he must inevitably write laboriously and slowly.

Graham recommends that the student commit some exercise to memory and write it repeatedly hundreds of times. This practice will give ease and celerity of movement to the hand. The speed realized in writing one sentence at a tolerably rapid pace will gradually influence the pace of all that the student writes; the speed thus gained gives the mind the right idea, and teaches the hand to move along. Mr. Ireland says, 'We write too many exercises at first. Get the hand in the way of writing some exercise as readily as in longhand, then try something else; and soon one will find that he has become familiar with all the common words and that he can write them with no more effort than is required in the lifting of the pen.' Bunbury says, 'I am confident there is nothing like repetition for increasing speed.' Mr. Graham says the proper dictation speed 'should be such as to require considerable effort to keep up, but not so fast as to require illegible and incorrect writing or to induce a confused and hesitating movement of the hand.' Packard says 'There is one practice which we enforce in the study of shorthand that would be valuable to anybody; and that is the fixing of long sentences in the mind, so as to recall them automatically.' A reporter who can do this has almost any speaker at his command; for while the speaker stops for breath, or to collect his thoughts for a fresh start, the pen of the ready writer, through the aid of a trained memory is bringing up the rear.' A portion of each day's dictation should be given in clauses of at least twelve or fifteen words at a time. As the writer's memory gains in word holding power, the length of the clauses should reach twenty or twenty-five words without causing confusion of mind or hand. Each separate clause should be read without any pause, but after each clause there should be a sufficient pause to allow the writer to *almost* catch up. The writer who will steadily practice, day after day and week after week, from this sort of dictation, the clauses gradually lengthening till they reach twenty or twenty-five words each, will soon be surprised at the growth of his word-carrying capacity, and will ultimately acquire the priceless art of writing composedly, without hurry or flurry (and therefore making uniformly well-written notes,) although the speaker may indulge in speedy 'spurts' and 'jerks' most vexatious to the writer not thus trained. A writer is getting the best training for speed when the reader never allows him to quite 'catch up.' In this way the reader,

as it were, *pulls* the writer along. No chance for lagging or loitering. Almost every shorthand writer in his early practice throws too much muscular effort into his work, much more than the art of writing requires. He works under intense mental strain, with eager determination to keep up if he can; and this mental strain engenders by sympathy a muscular strain. Fatigue, however, is a grand school to teach a person to do anything in the easiest way."

#### WEARY WORK WINS.

"If a young writer has reached a point (which too many falsely imagine themselves to have reached) where 'all he needs is speed practice,' then, if he wishes to see his practice bear fruit promptly and profusely, let him every day or night for a single week, write from dictation for one hour, absolutely without a moment's pause or let up, the reader holding him constantly at the top of his speed. During the next week let him continue the same discipline for an hour and a half daily. The following week let each day's dictation last for two hours. During each day's period of discipline, let there be absolutely no pause, no 'breathing spell' of any kind. Though the writer may feel at times, as if his arm were ready to drop off, let him keep right on. If, because of extreme weariness, he stops to rest before his task is done, he loses the crowning benefit of this discipline. If he has the resolution to submit to this severe regimen, he will at the end of three weeks (possibly earlier) feel a gratifying consciousness of increased speed and will write with far greater ease than before. The whole writing machinery, mental and physical, will have been limbered and relaxed, and thereby fitted to move smoothly and rapidly. The persistent practice up to and *past* the fatigue point, constitutes the solution of the 'speed' problem. If any student regards such severe discipline as involving 'too much hard work,' then he must content himself without the high speed which nothing but hard work will give him. Where shorthand practice is merely a 'side issue'—where simply odds and ends of time are devoted to it—rapid advancement can hardly be expected.

#### REPORTING PUBLIC SPEECHES.

The art of reporting public speeches can only be effectually learned from reporting them. This practice should begin when say 90 to 100 words per minute has been attained. Equipped with a bona-fide speed of 90 to 100 words per minute, the young practi-

tioner will find no difficulty in discovering speakers who will not overtax his powers. Let him miss no opportunity to take down these slow speakers. As the task becomes easy let him select some speakers of greater speed, but not too fast for him. Losses of occasional passages must not make him despond. Nor must he, as soon as the speaker becomes too fast for him, close his note book. When the more rapid passages come, let him keep cool, and record as many words as he can, in legible characters and in the form of complete sentences, even though these complete sentences as recorded may lack some clauses of minor importance. He should be especially warned against practising habitually upon speakers whose regular rate is much too fast for him. One danger of persistent speed practice—the acquirement of an illegible style of writing—must not be overlooked. A sure warning when illegibility is making its encroachments, is the persistent and habitual reading of one's notes. All notes are to be regarded as illegible which cannot be read with reasonable fluency. There is one simple recipe for maintaining a legible style in spite of persistent speed practice, let the student without suspending his speed practice, devote some portion of every day to writing with no thought of speed, a reasonable quantity of shorthand with all the symmetry and neatness that he can command. This will ensure him against the dangerous tendency of speed practice. He should never forget that it is entirely practicable to carry into reporting work a neat, symmetrical style of writing; and to do this should be a distinct object of his ambition. The cultivation of a light touch should be one main purpose from the beginning. Hold the pen lightly and acquire a smooth regular continuous gliding motion. The wretched 'stepity step' movement, in which the hand rests heavily upon the paper, except when, after every few words it is with effort lifted and dragged along, will never permit rapid writing. For the shorthand writer who wants a light touch—that is, one who wants to write with no needless pressure—there can scarcely be such a thing as a pen which is too soft. One of the striking characteristics of the speedy hand is that it loses no time in waste motions. An ordinary writer—while he is passing from word to word, line to line, and page to page—loses more time than he occupies in the shaping of the shorthand characters. Quick transitions should be the watchword of every writer who aims at speed. Many persons too adopt so loose a style as to

get only five or six words on a line which might often easily contain four times as many. Aim to turn the leaves of your note book readily. As the pages of a new note book have a tendency to adhere to one another, go through it and separate the leaves before using it. When writing use a pen whenever you can. It requires less muscular exertion. The old objection to pen dipping has been made obsolete by the introduction of the fountain pen."

TO WRITE QUICKLY, THINK QUICKLY.

"He who can write without hesitation has gone far toward discovering the "speed secret." Word-signs imperfectly learned are one of the commonest causes of hesitation. Another cause is writing a word sometimes with one outline, sometimes with another. Remember that INVARIABILITY of outline is one prime factor of speed."

TO ACQUIRE SPEED WITHOUT ASSISTANCE.

When the student has fully mastered the principles, let him take his daily newspaper and, from its editorial column, copy in the very neatest style of shorthand that he is capable of writing, one full line on foolscap paper. Then let him take a piece of wood rounded and pointed like a pencil, and retrace this line say about ten times, slowly at first, but gradually increasing his speed until the tenth attempt which should be done as fast as he can possibly move his hand and trace the characters correctly. Then with a pen write the same line over again, slowly at first as before, but gradually increasing the speed until the tenth attempt which must also be done at the very top of his speed. When this is done let him proceed to practice on another line of the editorial in the same patient, painstaking way. If this method be carried out faithfully he will be surprised at the rapid progress he will have made.

**TO THE STUDENT.**

You have now before you all the principles of a perfect shorthand. Master them and you will be able to report the fastest speaker. In this system you have nothing to unlearn, therefore master the lesson in hand and those following will be easy of acquirement.

**SIX RULES WHICH, IF FOLLOWED, WILL LEAD YOU  
TO PERFECT SUCCESS.**

1. Do not get discouraged—impatience only delays progress.
2. Be persistent. Persistence of purpose will overcome every difficulty.
3. Be attentive. Condensed, steady, concentrated attention will increase your mental powers rapidly.
4. Be calm and quiet. Nothing is gained by ebullition, hurry or excitement.
5. Bear constantly in mind that it is you, not your teacher must do the studying.
6. Use intensity of will, the "*it shall be as I want it*" style. This is the central point around which all others rotate and receive their impetus towards the end aimed at which in your case should be a determination to be one of the leaders in the shorthand profession. You can accomplish this if you will. Will you?

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**WHO SHOULD LEARN CALIGRAPHY.**

**1.—THE PROFESSIONAL MAN.**

Because technical terms which are the *bete noir* of other systems are so easily expressed in this.

**2.—THE AMANUENSIS.**

Because it is the most facile and readable system of all.

**3.—THE COLLEGE STUDENT.**

Because a few weeks devoted to this interesting study will give the student command of enough of it to jot down his lectures freely and on account of its legibility he can study the lectures direct from his shorthand notes.

## 4.—THE BUSINESS MAN.

Because he can make memoranda almost instantaneously, when he is hurried, and profit by them when he has leisure.

## 5.—THE NEWSPAPER MAN.

Because he can treasure up the substance of lectures, sermons, &c.—in fact the knowledge of Caligraphy is attended with so many advantages that to him it needs no recommendation.

## 6.—EVERY ONE, MALE AND FEMALE, OVER 14 YEARS OF AGE.

Because the system is so easy of acquirement, and so legible, that anyone who possesses a common school education can learn it, and when learned is no load to carry, but will be found useful in many ways even though it be never used professionally.

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**CERTIFICATES OF COMPETENCY.—HOW ACQUIRED.**

The qualifications for a teacher's certificate are the ability to write the system with correctness, fluency and clearness, and to read it with facility when fairly written by others. Candidates for a teacher's certificate should send to the author a specimen of their shorthand writing consisting of a few hundred words, accompanied by either the printed original or a longhand copy of it; on receipt of which will be sent to them a few hundred words written in shorthand which must be transcribed into longhand and returned to the author and if he finds that both copies are absolutely correct a "Teacher's Certificate" will be awarded.

**REPORTER'S CERTIFICATE.**

To obtain a "Reporter's Certificate" the applicant must send the original notes of a verbatim report of a public lecture, or sermon, together with a transcript certified to by the speaker as being a fair verbatim report of what he said. This certificate may also be obtained by writing from dictation on new matter for five minutes at the rate of 150 words per minute and transcribing the notes into longhand without an error.

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